Metalsmith

1997

Exhibition in Print

Volume 17 Number 3 $7.00 USA $8.50 Canada

Studio Multiples

SUSAN CUMMINS GALLERY

REPRESENTING

THE BEST IN

CONTEMPORARY

AMERICAN

JEWELRY

MARGARET BARNABY
JAMIE BENNETT
KATHLEEN BROWNE
KATHY BUSZKIEWICZ
PETRA CLASS
MARILYN DA SILVA
ROBERT EBENDORF
SANDRA ENTERLINE
PAT FLYNN
KAREN GILBERT
LISA GRALNICK
MYRA MIMLITSCH GRAY
BARBARA HEINRICH
MARY LEE HU
JOHN IVERSEN★
ALYSSA DEE KRAUSS
KEITH LEWIS
DEBORAH LOZIER
THOMAS MANN★
BRUCE METCALF
JULIE MIHALISIN

DARCY MIRO
VALERIE MITCHELL
HEIDI NAHSER
★JOAN PARCHER
★ROBIN QUIGLEY
KENT RAIBLE
D.X. ROSS
AXEL RUSSMEYER
CHERYL RYDMARK
JOYCE SCOTT
★SAM SHAW
SANDRA SHERMAN
KIFF SLEMMONS
CHRISTINA SMITH
DIDI SUYDAM
PATRICIA TELESCO
RACHELLE THIEWES
GINNY WHITNEY
ROBERTA WILLIAMSON
★MARTINA WINDELS

★ CONGRATULATIONS FOR BEING IN THIS EXHIBITION IN PRINT

12 MILLER AVENUE MILL VALLEY CA 94941 TELEPHONE 415 383 1512 FAX 415 383 0244

Studio Multiples

Text by Curators Donald Friedlich and Bruce Metcalf

The works presented in this portfolio were selected through a challenging jurying process. Space constraints forced us to eliminate many noteworthy objects by talented metalsmiths and jewelers; we could have easily filled a publication twice the length of this one with no compromise in quality.

In making our final selection, we did not apply a consistent set of criteria. Some work was chosen because it illustrated a particular aesthetic we wished to acknowledge. Other work was selected for its clever use of a technological process; still other pieces were included because of the uniqueness of their expression. We sought out work that was conceived from the start as production as well as work that was created in multiples due to market demand or other market forces. We actively looked for new faces, artists whose work had not received major exposure, but we also wanted to include many of the established contributors to the production world.

We did adhere to two parameters. All work selected had to have been produced a minimum of five times in a small studio setting and all work selected had to be, to the best of our knowledge, original to the artist. Contrary to some current critical thinking, we felt that in this area of metals production it was very important to try to assign authorship and reward originality.

In the process of searching for work, we visited galleries and major trade fairs, and we sent out over 300 letters to craftspeople, gallery owners, and schools in the United States and Canada. In response to our inquiries we received a surprisingly small percentage of replies. We were especially perplexed by this response in light of the many complaints we've heard over the years from the production community as to what it perceives as its lack of coverage in *Metalsmith*. Nevertheless, in the end this was a highly competitive jurying process.

One of the difficulties we encountered in addressing the topic of studio multiples was devising a working definition of *production artist*. The term itself provokes lively discussion. While many, including the curators of this portfolio, consider the term neutral and merely descriptive, there are those who feel *production artist* is a decidedly pejorative term, an oxymoron along the lines of *military intelligence*.

Cover
Lilly Fitzgerald, *Wing Series Brooch*, 1997
22k, butterfly wings, 1½" diameter, see page 34
Photograph by Jonathan Kannair

Even among those who apply the term neutrally, there is disagreement as to what it means. The term seems to encompass numerous implications that vary widely. This may be in part because the role of a production artist can include aspects of so many other fields, ranging from industrial designer to artist, from craftsperson to manufacturer. Some would say that a production artist is any craftsperson who makes a living selling his or her work. However, this definition was too broad for our purposes. In the end, we defined *production artist* as "a craftsperson who employs hand and/or industrial techniques to produce objects in multiples for sale."

This portfolio presents only one facet of the work in the contemporary marketplace. The focus on studio multiples precludes coverage of a substantial body of one-of-a-kind work that is being produced and sold. In many cases artists presented in these pages devote much of their energy to unique works. It is important to note, however, that currently very few metalsmiths are able to support themselves without some sort of production line or teaching income. This fact makes the critical examination of the production world especially important.

Production work is a vital, challenging, and complex part of the field of contemporary metalsmithing. As this portfolio demonstrates, it is hardly art jewelry's ugly stepsister. It is our hope that this publication will inspire students, educators, and production artists alike, and that all of these people within the contemporary metalsmithing community will view each other with a greater degree of understanding and respect. ●

Acknowledgments
We would like to thank the SNAG Board and Editorial Advisory Committee for the opportunity to pursue this project. In addition, we would like to thank Judith Mitchell for her substantial editorial assistance as well as editor Frank C. Lewis and graphic designer Richard Mehl. Most importantly, we would like to thank all the artists who took the time to submit their work for consideration. Without their efforts, this publication would not have been possible.

Donald Friedlich
Bruce Metcalf

Production Metalwork Today

Text by Donald Friedlich

Since the postwar emergence of contemporary metalsmithing and jewelry-making in North America there has generally been a distinction drawn between objects made by academic university faculty and those made by artists in the commercial marketplace. Many in academia have viewed the market as a place where unsophisticated, and unoriginal work is rewarded, while a large percentage of market craftspeople have looked upon academia as an ivory (or, if you prefer, micarta) tower out of touch with the real world.

As a jeweler whose work bridges both camps I see a small degree of validity to each point of view. In the larger and more important picture, however, both views are destructive, divisive, and dated. Both the academic and commercial communities are critical to the future of our field and each has something of value to learn from and to give to the other. One of the primary motivations for choosing studio multiples as the focus of this year's *Exhibition in Print* was the curators' wish to close the gap between these two constituencies.

Responsibilities of Academia

Many dedicated university professors are coping with increasingly complex administrative and committee responsibilities while also dealing with a tightening fiscal situation. I recognize that in general they are doing a good job in a difficult environment. Nevertheless, I feel it is important to suggest that some faculty need to better understand and address the problems their students will face and the skills their students will need after graduation. Though by no means advocating turning our universities into trade schools, I do feel that providing some exposure to production techniques and to artists making a living through the sale of their work would reduce students' concerns about the viability of continuing in the field. Such exposure coupled with a strong academic grounding in producing one-of-a-kind work would be very helpful in developing intelligent production with an individual style and artistic depth.

Unfortunately, not only are art students often not exposed to the commercial world and techniques for surviving in it, occasionally they are inadvertantly turned against it by the attitudes conveyed by some teachers. It would be more constructive for faculty to present production design as a challenge as opposed to a sell-out. While market techniques should not be the top priority of an academic education, neither should they be ignored or dismissed. It has always struck me as unfortunate that a student can spend six or more years and enough money to buy a small house studying metalsmithing, and then make little direct use of the experience. It is a loss to the student, a loss to the institution that trained the student, and a loss to the field as a whole.

At the same time, while I strongly maintain that schools need to introduce students to the production side of the field, I also recognize that schools can provide only an introduction to production. Students need to apply the creativity fostered by our educational institutions not only to their work but also to finding effective ways to continue their work after graduation.

One of the best ways to further an interest in pursuing a production-oriented career path is to work for a production artist; another option is to attend workshops which specifically focus on production and business issues. In addition, students should go to craft shows and take advantage of the opportunity to ask questions and educate themselves about what is presently taking place in the production community both creatively and technically. Craft shows can also be sources for information concerning materials, manufacturers, and other nuts-and-bolts issues which must be addressed before galleries are approached or craft show applications filed.

No college education in any field can come close to providing students everything they need upon graduation. It can only provide an initial base on which to build. Perhaps the most valuable lesson students can acquire from college is learning how to learn.

The Perils of the Marketplace

Artists in the marketplace can also benefit artistically by adopting academia's emphasis on learning, growth, and innovation. For those who make their living marketing jewelry or other metal multiples it can be tempting to focus only on objects that sell well, and to lose sight of the artistic sensibilities and needs which drew them to the field. Financial success can cause stagnation in any art medium. Artistic growth which requires the artist to leave behind the proven seller for the new and therefore riskier work, is a daunting challenge. While the market has become more sophisticated over time, it still remains a somewhat conservative force. For contemporary metalsmithing to advance, some of us must resist this conservative impetus and fight the impulse to play it safe.

Levels of creativity and inventiveness vary from person to person. Every field has only a handful of leaders and innovators, while the majority of its members merely follow. Nevertheless, there is currently far too much derivative work at our trade fairs. Sales are not the only indicator of success in this field.

Another potential danger marketplace jewelers face is attributable to the very nature of the materials they use. Precious metals are beautiful and seductive. Some consumers will view a piece of gold in any form, even if it's run over by a truck, as the most spectacular object they ever have seen. It is very easy for an artist's head to be turned by public enthusiasm. We must be more critical of our own work.

The Production World Today

One cannot write about contemporary studio multiples and the people producing them without looking at the marketplace in which they are sold. Since its genesis in the 1960s the American craft market has experienced remarkable expansion. The shows that began in Stowe, Vermont with about seventy artists interested in an alternative lifestyle selling crafts from earthy displays and tailgates of trucks have evolved into sophisticated showcases of a thousand or more exhibitors from all over the country.

There are thousands of galleries, stores, craft shows, and gift markets as well as international fine jewelry markets. Currently, the dominant wholesale markets for jewelry and metal multiples are the American Craft Enterprises' Baltimore fair, the Rosen Agency's Philadelphia Buyers' Market of American Craft, the JCK International Fine Jewelry Exposition at Las Vegas, and George Little Management's New York International Gift Fair.

In addition, hundreds of retail shows of varying sizes and selectivity have emerged. The most competitive shows, such as The Smithsonian Craft Show and The Philadelphia Museum of Art Craft Show have twelve to fifteen artists applying for each available space. Competition is so rigorous that it is not unheard of for someone to receive in the same year both an NEA grant and a letter of rejection from The Smithsonian Craft Show.

Despite our often-voiced frustration with the lack of respect given our field, we must remember that in a mere thirty years it has left behind its very modest beginnings and become a multimillion dollar industry with a huge wholesale and retail following. Production work has been a major contributor to this evolution.

Design Issues

"Dying is easy, production is hard."

As is the case with any creative endeavor, every artist has his or her own approach to designing production. Determining one's approach and design parameters is always a challenging task. Many start with a particular technique such as commercial photo-etching or casting. Some look at production from the point of view of cost, i.e., "I need a sterling earring that will retail for less than fifty dollars." Others turn to their own one-of-a-kind work for inspiration and try to create an aesthetically connected design in a more efficient manner. Unfortunately, others visit the booth down the aisle at their favorite craft show to see what is selling.

In any case artists have to decide what their priorities are and then develop work they feel good about. The reality is that in designing production work, design decisions become lifestyle commitments. A line that is cast and highly polished is going to require the designer (or someone the designer hires) to spend a lot of time cleaning up castings and polishing. Similarly, because it can be very expensive to make changes to a production item, each inefficient choice the designer makes is likely to be replicated hundreds of times. Accordingly, every design decision must be made with a great deal of care and prescience. Working within all these parameters makes designing high quality production as difficult if not more difficult than designing one-of-a-kind pieces.

The Entrepreneurial Artist

The design of the work is only the beginning. Production artists must also be conversant with all the complexities involved in running a small business. In this capacity they wear many different hats. They must deal with marketing, displays, packaging, accounting, billing, staff management, photography, production supervision, quality control, sales, and shipping. The variety of responsibilities can keep life interesting but these responsibilities can also be overwhelming and deplete the time available for artistic reflection and exploration.

Not every creative person is suited for a career in production. While some individuals are comfortable dealing with suppliers, store owners, and the public, others find such contacts difficult. Being one's own boss brings satisfaction and flexibility; however, entrepreneurial success requires a great deal of responsibility, drive, ambition, and energy. I am reminded of the old story about the craftsperson who said, "I love being self-employed because I have to work only half a day and my time is completely flexible – I get to work whichever 12-hour shift I want."

The Two-Tiered Approach

The most obvious motivation for making production work is financial, but it is narrow and simplistic to view profit as production's sole *raison d'être.* A broader understanding is achieved when consideration is given to an artist's entire body of work.

In many cases both one-of-a-kind work and multiples are produced by the same designer, and these are generally exhibited together. Often, the production serves as a financial support system that allows the artist to continue developing unique pieces which are usually more difficult to sell

Such a two-tiered arrangement is especially helpful to emerging designers who have not yet developed the reputation and following necessary for selling one-of-a-kind work. If emerging artists without a production line choose to exhibit at shows they are, in effect, working without a safety net. This early stage is often the most vulnerable and critical time in an artist's career. A viable production line allows new artists to show their riskier work and still meet the substantial expenses of displays, travel, marketing materials, and formidable booth fees. Ironically, the design of production is usually the area in which new talent is the least trained.

Another benefit to the two-tiered approach for both emerging and established artists is that it can provide a more reliable stream of income. Wholesale buyers are more likely to purchase production while they usually try to consign one-of-a-kind work. This practice lets buyers test their customers' responses to more unique work with less financial risk to the galleries or stores. However, for many artists, consignment tends to make for an inconsistent cash flow often subject to seasonal fluctuations. Consignment can also tie up an artist's limited inventory. In addition, artists have no way of knowing if the consigning venue is even displaying their work. Galleries often have more work in drawers than in display cases. And while many galleries sell effectively from the drawers, others do not.

Artists retain far more control when buyers purchase work outright. Because artists can set the terms of payment and negotiate delivery dates, they can control their cash flow and workload. Needless to say, predictability is of critical importance when building a business and maintaining a payroll.

It is not my intention to portray consignment galleries in a negative light. Some of the most prestigious galleries in our field work primarily on consignment. It is simply that the earnings from direct sales of production work can reduce the short-term pressure for income. As a result it is easier for artists to consign their unique pieces and make longer-term professional commitments that may ultimately benefit their careers as well as their galleries.

The Production-Based Business

Not all artists use production to support one-of-a-kind work. Many prefer to focus their efforts entirely on multiples. According to production jeweler Michael Good, "a one-of-a-kind piece is a design that is not worth repeating."

In making this statement, Good does not intend to derogate those who make one-of-a-kind objects, but to express his view of his own work and to define his approach to business. His choice has been to make only multiples, a choice made by many other craftspeople as well. Following this path frequently changes the scale and structure of a career.

A production-based career is a commitment to a larger output of work and often to the use of subcontractors and/or employees with all the concomitant paper-work, reporting requirements, and adherence to government regulations. The up-side to this approach is obvious. Since there is a limit to the amount of work a single person can produce, a craftsperson can increase profitability either by continually raising the price of the work or by hiring assistants. In most cases, the latter is the most practical solution.

As the pages of this portfolio illustrate, the term *production* does not necessarily signify a lower priced item nor one that is quickly produced. Many production jewelers, such as Michael Good and Whitney Boin, make labor-intensive, precious jewelry. Working in multiples allow these jewelers to develop more efficient technological approaches and to train staff, thus increasing their output. The increase in the quantity of their work builds their reputations and audiences. The added efficiency improves the profitability of their jewelry, lowers the price of their work, or accomplishes both of these things. In this manner unique, sophisticated design can better compete in, or even dominate, the marketplace.

Production's Contributions to the Field

Bringing a significant quantity of work before the public not only benefits the individual producing that work, but is also a boon to the field as a whole. This is because a larger range of works at various price points and various degrees of accessibility engage an audience which cannot afford or is not adventurous enough to wear one-of-a-kind work. In this way, production can provide an introduction to the world of handmade objects and jewelry. Over time a customer's interest and involvement in contemporary metalsmithing often increases as does the customer's confidence in wearing more unusual jewelry. What begins as a casual interest can turn into a passion and the person who began as a customer can turn into a collector. In this manner galleries and individual artists alike build their client-bases and the entire field matures and expands. While some may dismiss this as a bottom up approach, saying production and one-of-a-kind work are apples and oranges and the building of a market for one is irrelevant to the other, my fifteen years selling both *apples* and *oranges* tells me otherwise.

The production artist's interest in broadening the base of our field is often motivated by another, more human factor. For some, it is important to make work their friends and peers, as opposed to wealthy patrons alone, can afford to buy and wear. Although we are not currently experiencing the level of egalitarian sentiments that were such a force in Dutch jewelry of the seventies, these feelings are still present.

There is another aspect of the humanity inherent in this work which should not be ignored. Despite all the technology available today, such as commercial photo-etching, laser cutting, and CAD-CAM, the most frequently used production techniques are still the old standards: casting and fabrication. It seems that for the time being the use of the hand, not the machine, remains central, and that the term *craftsperson* still resonates with artists and the public. •

When Production had a Good Name

Text by Bruce Metcalf

In researching this project, Don Friedlich and I would often encounter craftspeople – whose business clearly entailed making multiples of the same designs – who would not admit that they were engaged in production. We would ask if a piece was a production design, and even if it had been reproduced dozens of times, we would get all kinds of evasions and denials. It is plain that production has a bad name, even among those who practice it.

Why this insecurity? Could it be because some academic types once said that craft production is less important than making art, even though I know few teachers who still indulge in this kind of blindness? Do some craftspeople still believe in the 60s notion that to engage in the marketplace is *selling out*, and they feel a little guilty? Whatever the reason, this peculiar ambivalence about producing multiples for the craft marketplace is fairly new in the United States. There was a time when craft production was honorable and adventurous and even aligned with the cutting-edge. Not so long ago, to be a production craftsperson was to be a cultural pioneer.

One must remember that postwar American craft was pretty much a new invention. The original Arts & Crafts movement was nearly dead, having lost its vigor by 1915. At the end of WWII, however, social conditions were ripe for a new version of craft to emerge. Americans had survived the trials of the Depression and the Second World War and the postwar boom was beginning. For the first time in fifteen years, people had disposable income in their pockets. Simultaneously, thousands of GI's returned from their military service, suspicious of all things regimented and institutionalized, and searching for a life's work. The GI bill handed them a free education and dozens of craft programs across the country were eager to offer training in ceramics, metalwork, weaving, and industrial education. (The rumor that there were very few craft programs in the U.S. by 1945 is false. There were many programs, though most were not very sophisticated.) At the same time, Modernism, still a fresh import from Europe, was being promoted with messianic fervor by forward-looking writers, curators, and artists. Together, these conditions set the stage for the revival of craft.

Modernist ideology was crucial to the reinvention of craft. Since the mid-nineteenth century progressive movements in the decorative arts held much in common. First, these movements typically held that the decorative arts should be elevated to equal status with the fine arts, which implied that craft was as good as painting and sculpture. Second, improving public taste was crucial. And third, the practical goal of reform was to create more beautiful interiors which should be available to everybody at a modest price. Early Modernism grew directly out of these ideals. Actually, I should say *Modernisms*, because theorists diverged on issues of machine-production versus craft production, and standardization versus unique and expressive design.

There was a German strain of Modernism, a product of the *Deutscher Werkbund* and the *Dessau Bauhaus*. This ideology called for a close cooperation between designer and industry, but it had little respect for the individualistic contributions of a

single craftsperson. Standardization was paramount, determining that design should be directed toward mechanized production. This German ideology embraced new technologies and materials and the factory was seen as the locus of all things new. Perhaps the most famous product of this mindset was Marcel Breuer's famous *B-32* tubular steel chair, which is still manufactured by the thousands today. In its home country German Modernism was socialistic, and promoted affordable housing and objects for the working class. It was also associated with the particular geometric style of the late Bauhaus, as well as certain architectural ideals like open, continuous space. And, of course, decoration was strictly forbidden: structure and function were supposed to be the only valid generators of form.

Some aspects of German Modernism were embraced in the U.S., some were not. Alfred H. Barr of the Museum of Modern Art was an enthusiastic promoter of some of the German ideals. *Good Design* was everything at MoMA. This idea encompassed many of the Bauhaus's virtues: new materials plainly exposed; simple forms reminiscent of abstract sculpture; a veneer of functionalism; a total absence of decoration. To illustrate his notions of good design, Barr would exhibit industrial equipment: the famous Machine Art exhibition of 1934 was full of springs, propellers, and laboratory glassware. Meanwhile, the German critique of capitalism was quietly dropped because it was impolitic for an American museum director, dependent on the good will of his wealthy patrons, to emphasize socialism. The result was a peculiarly American ideology of progressive design.

In any case, Barr was not averse to enlisting handmade craft for his purposes. Intent on illustrating good design, Barr was happy to include both mass-produced and handmade objects in MoMA's exhibitions. MoMA mounted *Modern Handmade Jewelry* in September 1946, which is now regarded as the first significant group exhibition of modern jewelry in this country. MoMA also sponsored craft classes and published some of the first postwar craft instruction booklets. The institutional support MoMA showed for modern craft was mirrored by a number of regional museums. Exhibitions and publications patterned after MoMA's were mounted at the Brooklyn Museum of Fine Art, the St. Paul Gallery and School of Art, the Walker Art Center, the Corcoran Gallery, and many others. Through all these activities, MoMA's model of quasi-Germanic modernism was disseminated throughout the United States. Because industrialized production was so much a part the MoMA model, young craftspeople could find a great deal of inspiration (and institutional approval) in the idea of producing *good design* in quantity. In effect, to be a modernist craftsman was to be a member of the avant-garde.

The Bauhaus model also had a profound influence on American art education. In the Bauhaus, students would start their studies with a basic course which used abstract designs as devices to impart lessons about composition and materials. This system has become almost a universal standard in Western art education, but in the early part of this century, it stood in radical contrast to the entrenched method of teaching students by drawing from plaster sculptures or life. Instead of thinking of art as representation, students were forced to think of art as the manipulation of abstract form. This method was imported to the U.S. and served as the design foundation for many postwar craft students. Today, one can find a summary of the method in Philip Morton's book *Contemporary Jewelry: A Studio Handbook*.

The other powerful Modernist ideology was Scandinavian and it was in some ways quite different from the German version. The Scandinavian countries were less industrialized than England or Germany, so when the design reform movement started, many rural and urban craft shops were still intact. Objects were still made in small shops, and even in factories much of the labor was still done by skilled craftsmen. The German ideology was aimed at industrial production, but in Scandinavia such demands made less sense. Correspondingly, new industrial materials were never embraced as enthusiastically in Scandinavia. Wood, glass, and wool were commonplace, not chrome-plated steel. Because it was sympathetic to handwork and craft materials from the start the Scandinavian ideology of Modern design was much more receptive to the traditionally crafted object.

Two notable Swedish books outlined the Scandinavian view. The first was *Skönhet för Alla* (Beauty for All) by Ellen Key, 1899; the second was *Vackrare Vardasvara* (More Beautiful Things for Everyday Life) by Gregor Paulsson, 1919. Both books stressed the idea that beauty was a moral force on the public, and should be made universally available in domestic furnishings. Both books were strongly influenced by Walter Pater, Matthew Arnold, and especially William Morris. Beauty was central to these individuals' theories, and was held to be uniquely able to improve peoples' lives. (Recall that such claims were made in the midst of rapid industrialization, which directly created crowded, sooty cities.) If people could live in the midst of beauty social tensions could be ameliorated and the character of the people would be elevated. The site for such moral improvement was the home, where children are nurtured. As caregivers, women were held to be especially responsible for bringing beauty to their families. Both Key and Paulsson underlined the importance of affordablity, so that every social class could equally participate in the new domestic beauty.

Where the German ideal stressed exact sameness, more effectively accomplished in a factory setting, the Scandinavian ideal stressed an irregular beauty. Ellen Key in *Skönhet för Alla* stated: "Above all, homes must vary; everything must reflect the individual taste and needs of their occupants." Not surprisingly, the Scandinavian designs that became famous world-wide were made by hand in small factories and smaller shops: Orrefors glass; wooden chairs and stools designed by Alvar Aalto; the silverware of Georg Jensen.

Scandinavian design was widely disseminated in the United States. It was seen in special exhibitions at the Metropolitan Museum of Art in 1926, 1927, and 1929; at the Chicago World's Fair in 1933, and at the New York World's Fair in 1939. The Scandinavian model was very influential in American Modernism, and some terminology was borrowed directly from Key and Paulsson. *Art in Every Day Life,* written in 1925 by two home economics teachers, featured the same emphasis on simplicity, light colors, and good taste in domestic life that characterized the Swedish book of 26 years before. After the war, the Walker Art Center published a bulletin titled *Everyday Art Quarterly: A Guide to Well Designed Products* which also emphasized the importance of modern design in the home.

Metalsmith

A PUBLICATION OF SNAG,
AN ORGANIZATION FOR JEWELERS,
DESIGNERS AND METALSMITHS

Editor: Frank C. Lewis
Graphic Designer: Richard Mehl
Circulation and Advertising: Bob Mitchell
Advertising Layout: Robert Fleury
Production Coordinator: Samuel Shaw
Contributing Editor: Bruce Metcalf

Officers, Board of Directors and Committees of SNAG
President: Billie Jean Theide
President-Elect: Donald Stuart
Treasurer: Becky Thatcher
Board of Directors: Boris Bally, Jack da Silva, Diane Falkenhagen, Tom Muir, Susan Sarantos, Samuel Shaw, and Paulette Werger
Editorial Advisory Committee: Glenda Arentzen, Boris Bally, Megan Corwin, Keith Lewis, Beverly Penn

Metalsmith [ISSN 0270-1146] is published in January, April, July, September, and November by SNAG, a not-for-profit organization, 5009 Londonderry Drive, Tampa, FL 33647. Annual subscription to *Metalsmith* [5 issues]: $26 United States, $33 Canada, $38 Foreign. SNAG membership rates include a subscription to *Metalsmith*: $55 General, $65 Canada, $68 Foreign, students may subtract $15 from the membership rates.

SNAG, its staff, directors, officers, editors, members, and *Metalsmith* specifically disclaims any responsibility or liability for damages or injuries as a result of any construction, design, use, manufacture or other activity undertaken as a result of the use or application of information contained in any *Metalsmith* article.

For information on membership, subscriptions, advertising, and additional copies, contact:
Bob Mitchell
SNAG
5009 Londonderry Drive
Tampa, FL 33647
(813) 977-5326, FAX (813) 977-8462

Claims for missing issues are accepted only if received within three months.

Address editorial material to:
Frank C. Lewis, Editor
Metalsmith
2755 North Murray Avenue
Milwaukee, WI 53211
(414) 332-6375, FAX (414) 332-6837

Unsolicited manuscripts and photographs will be handled with care, but *Metalsmith* assumes no responsibility for them. All material must be accompanied by a self-addressed, stamped envelope. The opinions expressed in *Metalsmith* are those of the authors and do not necessarily represent those of the directors of SNAG or the staff of *Metalsmith*.

Metalsmith is indexed in Art Index. The full text of *Metalsmith* is available in the electronic versions of Art Index. On-line [computer] indexing is available through Wilsonline, 950 University Avenue, Bronx, NY 10452.

National newsstand distribution: Eastern News Distributors, 250 West 55th Street, New York, NY 10019.

Contents © SNAG. *Metalsmith* may not be reproduced in any manner or form without written permission.
Metalsmith is partially funded by a grant from the National Endowment for the Arts.

Third class postage permit at Duluth, Minnesota, and additional mailing offices.
Postmaster: Send address changes to *Metalsmith*, 5009 Londonderry Drive, Tampa, FL 33647

Printed by Davidson Printing, Duluth, Minnesota, USA

Both the German and the Scandinavian strains of Modernism gave American craftspeople permission to pursue various paths. The German model encouraged craftspeople to think of themselves as designers, able to move directly into industry; and a few did, notably metalsmith Arthur Pulos. The title *designer-craftsman* is a testament to the Bauhaus ideal. On the other hand, the Scandinavian model enabled craftspeople to see handwork as completely contemporary. They could pursue the reform of design and lifestyle without sacrificing their commitment to their craft. Either way, both models encouraged people to think of production as a noble calling.

In the American version of Modernism, no practical distinction was made between manufactured and handmade goods. Modernist design was the unifying element and the means of production seemed unimportant. Eames chairs, manufactured by Herman Miller, were depicted in advertisements right next to hand-woven fabrics or pottery. Modernism, both the German or the Scandinavian variety, was seen as a new broom to sweep away all that was old-fashioned and inappropriate to the modern age. Whether the object was made by hand or by machine counted for little.

It's hard to imagine, fifty years later, the revolutionary impact Modernism had on American Craft after the end of World War II. First, the Bauhaus system of foundation courses taught students to see design in terms of abstraction, rather than as decoration or representation. The new emphasis on abstraction was held, in an almost revolutionary way, to be better than what had come before. It certainly was different. The influences that immediately preceded Modernism were the Arts & Crafts' homey Mission-style furniture and flowery ceramics; and the Colonial Revival's backwards-looking historicism. After World War II both looked old-fashioned. Teachers and students enthusiastically embraced *non-objective* design.

Secondly, the ideologies of German and Scandinavian Modernism aligned hand production with the avant-garde. Most of the ideals of either movement could be applied directly to craft. Young craftsmen or women could see themselves as prophets, bringing new beauty, simplicity, and social relevance into the homes of the masses. The new craft went hand-in-hand with the new painting and sculpture, too. Taken together, these factors created an almost religious devotion to the ideals of Modernism. People who lived through the era still speak of a feeling of camaraderie among craftspeople, and a shared sense of pioneering.

In this atmosphere of dazzling cultural exploration, production craft would play a central role. Young men and women informed by the experience of the Great Depression saw training in the crafts as an opening to a steady job, not to personal expression. For many, production was the only way to make a living with their craft. But since the ideology of Modernism declared that new design should be disseminated as widely as possible in order to bring beauty and good taste to the masses, craft production was enlisted into a noble cause. And because almost everybody was on the same stylistic wavelength, ideology, taste, and economic means were all part of the same enterprise. As long as it was Modern, it was OK.

So, for many years, craft production was an honorable activity, supported by a dominant ideology. People felt no need to apol-

WHITNEY BOIN STUDIO

amy: when Matt proposed, he hid the ring in the petals of a dozen long stem roses
allison: Jason hid mine in a piece of apple Pie his mom baked
from an old family recipe
jen: really, how sweet... Sean found mine in the pages of some design magazine,
it's the Post ring by Whitney Boin.
I mean, have you seen it? it won the Diamond of Distinction Award,
you know, not exactly the kinD of thing you'd want to hide in a pie...

jen: Allison... Allison, are you still there?

jen: Amy?

CALL FOR SELECT STORES IN YOUR AREA

800 533 7295

OR EMAIL US AT

POSTINFO4U@AOL.COM

ALL DESIGNS COPYRIGHTED

Contents

Greg Campbell	10
David Baird	11
Jim Kelso	12
Hiroko Pijanowski and Gene Pijanowski	12
John Iverson	13
Biba Schultz	14
Reiko Ishiyama	14
Ted Muehling	15
Petra Class	16
Hilary Packard	17
Helen Frady	17
Peggy Eng	18
Barbara Minor	19
Rob Greene	19
Michael Good	20
Sam Shaw	20
Martina Windels	21
Robyn Nichols	22
Bruce MacDonald: BRM Design	23
Karen Pierce	23
Linda Hesh	24
Sarah Flynn	25
Chris Lowe	26
Shellie Brooks	27
Carrie Adell	27
Barbara Cieslicki and Virginia Cieslicki: Luna	28
Claire Sanford: Top Dog Studio	28
Thomas Mann	29
Judy Vilmain and David Klinger: Vilmain & Klinger	30
Jeanne Atkin and Herbert Atkin	31
Shiang-Shin Yeh	32
Boo Poulin	32
Carol Webb	33
Lilly Fitzgerald	34
Dennis Arsenis	35
Cheiko Akagi	35
Dennis Nahabetian	36
Carly Wright	36
Valerie Hector	37
Peter Handler	37
Charles Crowley	38
Robin Quigley	39
Brian Hagiwara and Bret Baughman: Doghaus	39
Steven Ford and David Forlano: City Zen Cane	40
Mary Kanda	41
Peter Diepenbrock: TROY	42
Wendy Stevens: Alloy Design	43
Kim Rawdin	44
Joan Parcher	45
Abrasha	45
Cathleen Bunt	46
Whitney Boin	47
Stephen Dixon	47
Joseph Pozycinski and Georgia Pozycinski: Pozycinski Studios	48

ogize for producing multiples. Many of the first stars of the art-jewelry world were open and enthusiastic about making multiples. Margaret De Patta; Sam Kramer; Ed Weiner; Paul Lobel; Art Smith; Betty Cooke; Ronald Pearson: all repeated some designs many times. Kramer even sold kits for making modern jewelry.

Times have changed. Modernism has split and fractured. Different styles have multiplied. The ideology that once justified hand production for the mass market has eroded. It is as if the craft world, having freed itself from the strictures of Modernism, has in some ways lost its bearings. A new hierarchy, one that elevates unique artworks and marginalizes production craft, seems to dominate craft discourse. And yet, on close examination, such a hierarchy is highly questionable. The beneficial influence of craft in life-as-lived still operates much as 19th century visionaries imagined it could. Production craft still has the power to bring beauty to ordinary domestic spaces, where fine art rarely travels. Production jewelry still touches many more people than so-called *art jewelry*. Sadly, the discourse that empowers production seems to have gone underground, or has been transformed into trivial self-promotion. As a result, people who make production jewelry – some of it very good – often seem ashamed that they are engaged in production. What a difference from only 35 years ago!

The purpose of this publication is to reveal the continuing beauty, inventiveness, and value of production metalwork and jewelry. The evidence is in the work itself, and our polemic will stand or fall on the quality of the work we have selected. Hopefully, our message will give confidence to the community of production craftspeople, and inspiration to jewelry/metalsmithing students who are contemplating a career choice. ●

Since graduating from Rhode Island School of Design with a BFA in 1982, Donald Friedlich has shown both one-of-a-kind and production jewelry through leading galleries and craft shows. In addition to exhibiting, he has also frequently served as a juror for craft shows and competitions and has lectured on production issues at many universities throughout the United States. He is currently an Artist-in-Residence and Visiting Scholar at the University of Iowa.

Bruce Metcalf is a jeweler who lives in Philadelphia. His work has been exhibited internationally. While most of his jewelry is one-of-a-kind, he once worked for a small production jewelry shop, as well as for silversmith Kurt Matzdorf. He has also been involved with Metalsmith *magazine since its first issue in 1980, as a writer and as a Contributing Editor.*

MICHAEL GOOD
DESIGNS INC

P.O. Box 788 Rockport, ME 04856 USA 207.236.9619 Fax 207.236.8606

JCK Show • Orlando • February 16-18 ACC Show • Baltimore • February 18-23

Greg Campbell
San Francisco, California

Greg Campbell's desire for more direct and hands-on involvement with his artwork led him to leave the corporate advertising world where he worked as an art director and graphic designer to become a jeweler. Campbell casts his bold bracelets in epoxy resin. His forms are initially carved in wax and are then silicon-molded, and often, several molded elements are combined in one design.

The bracelets in the top photo are cast in two parts. When the two parts are joined together, a layer of metallic pigment is sandwiched between them. The reflective pigment reflects light back out, bringing a warm luminescence to the softly tinted plastic. By sensitively mixing muted, transparent colors, and careful hand-finishing, Campbell avoids the industrial feeling so often associated with plastic.

The efficiency of the casting process allows Campbell to retail these pieces for $110. The light weight of the plastic allows the forms to be large and dramatic yet easy to wear.

DF

Top
Bracelets, 1995
epoxy resin, metallic pigments
4 x 4 x 1"

Bottom
Bracelets, 1991
epoxy resin
3½ x 3½ x 1"

Photographs by Greg Campbell

David Baird
Newton, Massachusetts

David Baird's work is unusual in that he makes traditional hollowware forms, not from sheet, but from wire. This work is a spin-off from his MFA thesis project at Rochester Institute of Technology, which took architectural structure as its subject. His fascination with suspension bridges led him to make a series of wire constructions, which have now been adapted to production.

His vases and low dishes start with a commercial glass cylinder or dish. He then assembles a composition in wire around the glass. Baird does not precisely reproduce each design, but sets up a system in which he can make endless variations within a given structure. Thus, no two of the metal constructions are exactly the same. Baird's system has the advantage of allowing him a great deal of creative leeway in his production, which presumably keeps boredom at bay. The overall look is constant, as is the size and relative complexity of the design. A wholesale buyer orders a basic size and style; if the buyer doesn't like what Baird sends, he will exchange one piece for another.

The net result is some of the freshest production metalwork in the craft marketplace.

BBM

Right
Vase, 1996
nickel silver, rhodium-plated wire, glass
approximately 9 x 3 x 3"

Photograph by Dean Powell

Jim Kelso
Worcester, Vermont

Kelso is probably best known as a maker of exquisite, netsuke, knife fittings and sword furniture. He started out studying wooden boat building, and made stringed instruments from 1972 to 1976. In the late 1970s, Kelso was engraving knives. Around 1981 he saw a collection of Japanese sword guards in the Smith College Museum in Northampton, Massachusetts, and was inspired to learn the traditional techniques. For a time he worked for blademaker Louis Mills and later studied with tsuba maker Masaichi Sakai in Osaka, Japan. His own metalwork was initially quite derivative of Japanese work, but as he gained confidence his imagery has become more American, reflecting Vermont flora and fauna.

Recently, to gain wider exposure and reach a broader audience, he has begun to make production jewelry. The originals are carved in wax, cast, and molded. The production castings are chased and engraved to recover texture and detail. The intense detail and sense of craftsmanship of the original is maintained, as is the strong reference to traditional Japanese crafts. However, because Kelso employs Western conventions like the brooch or the bracelet, the final result is a hybrid of Japanese and Western.

BBM

Chrysanthemum Pin, 1995
18k, sterling
width: 3"

Photograph by Ralph Gabriner

Hiroko Pijanowski
and Gene Pijanowski
Ann Arbor, Michigan

In her role as a university teacher Hiroko Pijanowski sees that college teaching is no longer a viable career option for most of her students. Instead, should she encourage her students to be artists, or should she show her students how to work as production-oriented jewelers, so their education might be put to good use? Pijanowski chose the latter.

She knew she could not adequately teach her students if she did not have firsthand knowledge of how the contemporary marketplace works, so she decided to make and market her own line of jewelry. This decision is rare among academic metalsmiths: it takes courage to enter an arena in which one might not be competent.

Her collection is based on orchids, and is made in 18k colored gold. The piece seen here can be worn as a brooch, as a pendant on a chain, or as the pearl strands alone. Furthermore, the various petals used to construct the pendant can also be used to construct different sets of earrings. The experiment is still a work-in-progress, with difficulties in weight and pricing yet to be resolved. As Hiroko says, "The real world is very difficult."

BBM

#601A "Life 1A: Orchid – Phalaenopsis Sanderiana," 1996
pendant/brooch w/ pearl strands
size of pendant 2 x 2¾"

John Iverson
New York, New York

Each of John Iverson's delicate leaf pins is individually cast from an actual leaf that has been carefully painted from behind with wax. Because no two leaves are identical, each piece is unique. In his selection of leaves which he will use in the casting process and in his gentle manipulation of the leaves in the execution process, Iverson maximizes this uniqueness. Nevertheless, the pins illustrate the production concept of working in a close, integrally connected series of designs.

By using a common image such as the leaf, an artist runs the risk of producing work that is trite. Iverson avoids this pitfall by resisting the temptation to rubber-mold these designs. The relatively small quantity of works that results is jewelry of great subtlety and fine detail that is anything but ordinary.

DF

Top to bottom

Ginko Leaf Brooch, 1997
bronze, nickel

American Sycamore Leaf Brooch, 1997
18k yellow gold

Oak Leaf Brooch, 1997
sterling, 14k

largest 5¼ x 4⅜"

Photograph by Kenji Toma

Biba Schutz
New York, New York

Like many of the jewelers and metalsmiths in this *Exhibition in Print,* Biba Schutz is self-taught in her craft. About six years ago, she developed a process of wrapping wire over a constructed armature, starting with an anodized aluminum and silver basket (which she admits was awful).Since then Schutz has gradually refined the technique and developed it into a unique production line. She has given up the aluminum, and now works in silver, bronze, copper, and vermeil. These metals have historical associations that aluminum lacks and Schutz says her buyers respond positively to the more pure metal color.

Schutz operates a small shop with several full-time and part-time assistants. Schutz makes all the prototypes and one-of-a-kind pieces, while her assistants build frames, forge, and wrap the production work.

BBM

Left
Circum Pendant, 1996
oxidized bronze & copper, sterling, fine silver
4⅓ x 1⅓ x 1⅓"

Photograph by Ron Boszko

Reiko Ishiyama
New York, New York

Ishiyama was initially trained as a Japanese art historian, and then worked for ten years in Japan as a sculptor in metal. Frustrated by trying to be a maker of objects in an era that valued conceptual art, she eventually moved to the United States and took up jewelry making. Except for three months of study at F.I.T., she is a self-taught jeweler.

Her current ribbon-like bracelets and earrings grew from her interest in making very light jewelry and from trying to recycle metal scraps from a series of pierced spirals she was making. The springy, work-hardened forms move as the body moves and the textured surfaces create a soft, natural reflection. The broken surface provides less contrast than a polished surface. The pebbly surface also complements both skin and clothing and thus doesn't dominate the wearer. Although most of her jewelry is sterling silver, these earrings are 18k.

BBM

Earrings,1995
hammer-textured 18k
2⅜ x 1⅛"

Photograph by James Dee

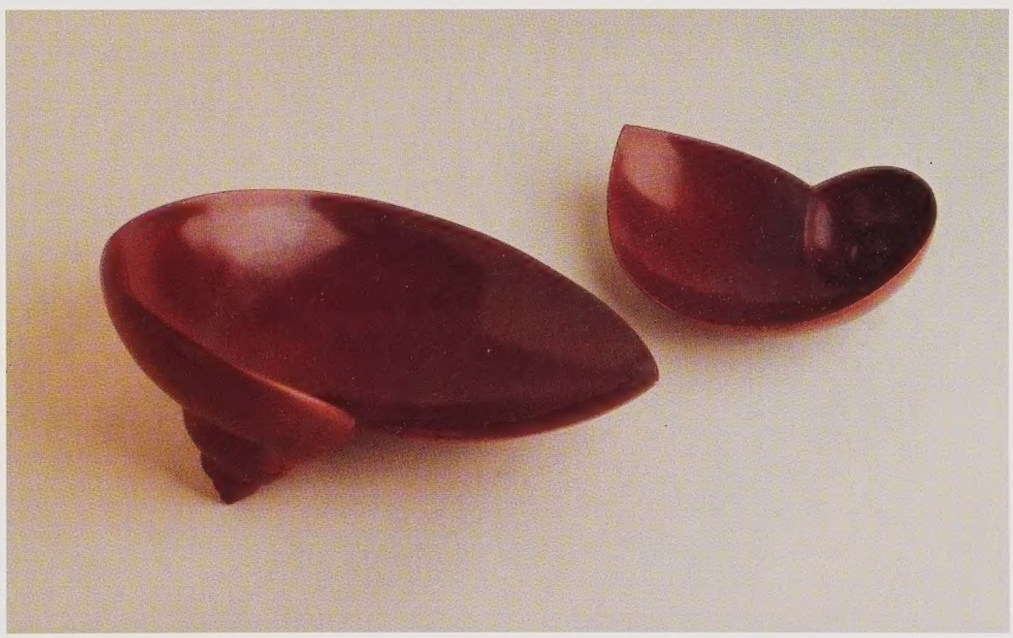
Ted Muehling
New York, New York

Ted Muehling is best known for his beautiful, subtle jewelry, but lately he has been producing more housewares. The *Snail Bowls* and candlesticks are typical of his work: so simple as to seem obvious, but nearly impossible to imitate because they are so refined.

Muehling says the spiral shell is the most beautiful shape he knows, and certainly he is not the only designer to be so inspired. He has the bowls cast by a local job shop, but he has the castings cleaned up by assistants in his own studio and he tapers the edge and finishes the bowls himself. Muehling takes pleasure in performing some handwork, instead of remaining a strictly hands-off designer. Only by personally controlling the subtleties of form and surface can Muehling achieve the quality he desires. He has tried to shop out more of the labor, but has never been satisfied with the results.

Muehling is a direct descendent of the great Scandinavian-Modern designers of the 1940s and 1950s, such as Tapio Wirkkala and Henning Koppel. Like them, he is inspired by natural forms and like their work, his designs are elegant and understated.

BBM



Top right
Candlesticks, 1991
bronze
height of tallest 18"

Bottom right
Snail Bowls, 1989
patinated bronze
9" diameter and 5" diameter

Petra Class
San Francisco, California

Born and raised in Germany, Petra Class received her extensive formal training as a silversmith before she emigrated to the United States in 1991. The depth of Class's training is evident in both the technical and aesthetic character of her work. Because of her technical expertise, Class is able to fabricate the beads of this necklace from surprisingly thin sheet with the high degree of consistency demanded by her minimalist style. In addition, she is able to integrate the box clasp in an unobtrusive manner which allows the simple but elegant line of the piece to remain unbroken.

In this necklace two sides of each bead are sterling and the third side is a lamination of sterling and 22k. The commercially available laminant provides the rich color of 22k and the rigidity of sterling, is more durable than a plating, and costs only a fraction of solid gold sheet.

DF

Above
Necklace, 1995
sterling, 22k, stainless steel
19" long

Photograph by Hap Sakwa

Hilary Packard
McHenry, Illinois

The images in Hilary Packard's work range from playful stylized figures to abstract shapes, from poetic text to vegetables and kitchen implements. Packard's current line of jewelry and ornaments had their genesis early in her career with hand-pierced sheet metal forms. This approach was feasible for making five pieces, more difficult for making twenty and impossible for making 100. Thus, as Packard's sales increased, it became apparent that piercing was too time consuming, expensive, and difficult to subcontract in the volume she needed.

After a period of researching various alternatives, Packard decided that commercial photo-etching best suited her production needs and design sensibilities. She now cuts out her entire diverse collection of bold graphic shapes via the photo-etching process. In addition, the efficiency of the etching process permits her to retail most of her work for under $40.

DF

Left
Andrew, brooch, 1990
brass
3 x 3½"
Photograph by Hap Sakwa

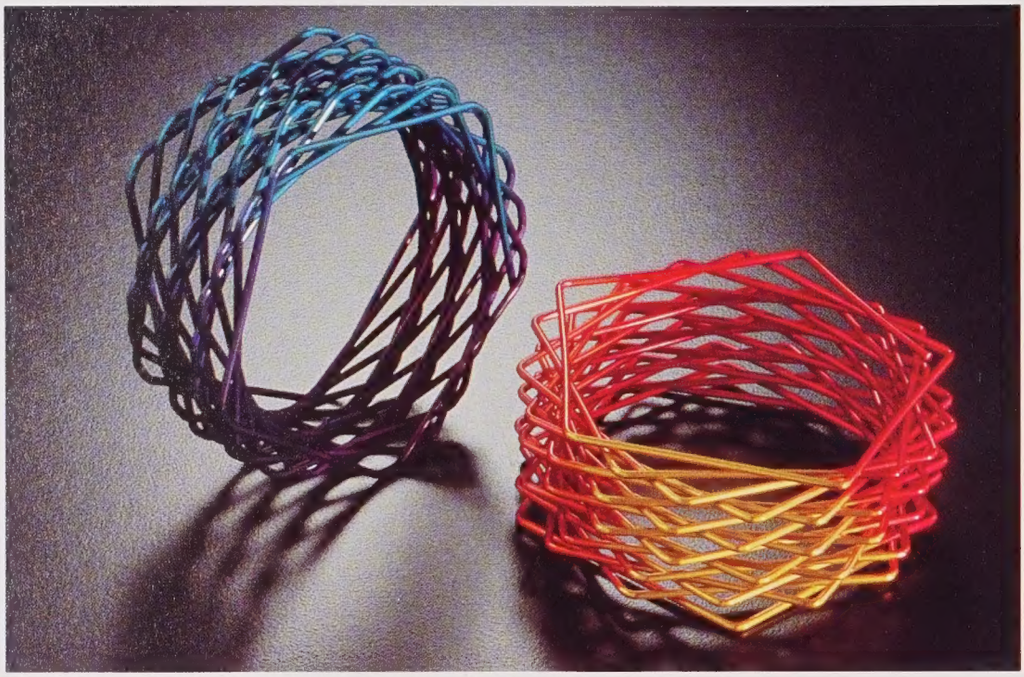
Helen Frady
Chapel Hill, North Carolina

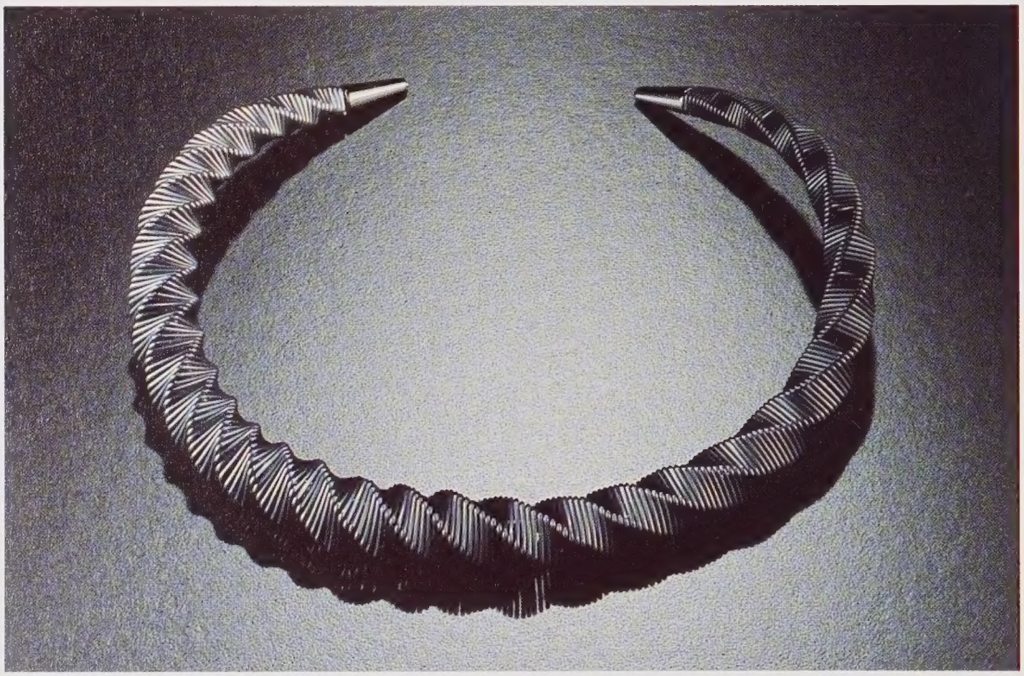
Working alone in her tiny eight-foot square studio, Helen Frady fabricates sensitive abstract and naturalistic brooches and earrings from sterling and 18k. She employs few of the production economies discussed in this publication but has still managed to keep her small line quite affordable. Not fond of shows, Frady has chosen to exhibit annually at only one, the ACE craft fair in Baltimore. She has emphasized wholesale accounts and long-term consignment gallery relationships. Frady feels a small line and consignment relationships encourage flexibility, artistic growth, and personal satisfaction. Thanks to her solid returning accounts and new wholesale orders, Frady was booked for the year by doing this single show.

DF

Photograph by Ralph Gabriner

Right
Leaf Brooch, 1997
silver, 18k
2½" long





Top
Bracelets, 1994
anodized aluminum
3 x 3 x 1¼"

Above
Collar, 1987
anodized aluminum, hematite
5½ x 4½ x ⅝"

Photographs by Tommy Elder

Peggy Eng
St. Louis, Missouri

Wanting to get away from plain sheet metal, Peg Eng took a workshop from Ann Graham on anodizing aluminum. The color excited her. She already had some experience weaving precious metal, so she later tried the same with aluminum. But trying to anodize weavings would not work well: electricity will not conduct efficiently through the discontinuous structure of a weaving. The answer was to use a single continuous wire. Eng's solution was to wrap aluminum wire around a twisted mandrel. In trying to solve a technical problem, Eng arrived at her own distinctive style.

Eng tries to keep most of her prices under $50 retail. She says that prices above that point discourage spontaneous spending, and trying to sell expensive jewelry made of aluminum, with its implication of being a cheap material, is difficult.

She operates a small shop with one part-time employee, so she does much of the labor herself. It is important for her to keep the labor interesting, so she always tries to add at least one new twist design per year and she will eliminate any design that she no longer likes to make. She also enjoys the adventure of working with aluminum, which has a number of odd (and therefore challenging) characteristics.

BBM

Sphere and Egg, necklaces, 1995
enamel on fine silver,
fine silver foil, 24k overglaze,
18k bi-metal, fine silver cables
largest sphere 2" diameter

Photograph by Ralph Gabriner

Barbara Minor
Baton Rouge, Louisiana

The bead is one of the earliest forms of jewelry. Because of its historic use as a repeated module, it is also one of the oldest objects to be systematically created in multiples. Drawing on much of this rich history, Barbara Minor began making her extensive line of dimensional enamel beads employing a hand process. Initially resisting the expense and effort of mechanizing the construction of the beads, Minor did not begin to use production techniques until she sensed a receptive market for her work and she felt comfortable devoting a significant amount of her time and energy to this particular aesthetic direction.

Together with her technically astute husband Christopher Hentz, Minor has developed hydraulic and pneumatic press tools to generate the deeply formed beads. The beads are strung on a cable designed and manufactured by Hentz which provides the precise degree of controlled rigidity required to present the beads to their best advantage.

DF

Rob Greene
Bristol, Vermont

Rob Greene combines goldsmithing and lapidary techniques to produce both one-of-a-kind and production jewelry. In most of his work, stones are the dominant visual element while gold work provides the settings and linkages.

In these bracelets, Greene employs a technique commonly used by production jewelers – the use of the same basic element in a variety of applications. In this particular example, the cast gold setting and fabricated linkage system are used with three different stone variations. Greene also utilizes the same setting, singularly, in earrings and cufflinks.

Greene initially did the stonecutting for these designs himself but now finds it more productive to have the stones cut to his specifications in Idar-Oberstein, the German stonecutting center. This allows him more time for the demanding inlay work of his one-of-a-kind pieces.

DF

Three Bracelets, 1994
18k, rubies, mabé pearls, diamonds
link: 5/8" diameter
Photograph by Glenn Moody

Michael Good
Rockport, Maine

Michael Good is well known for his adaptation of anticlastic forming to production jewelry. He has made elegant jewelry for years, and has been widely imitated for years, too. Rumor has it that a German manufacturer can now mechanize the production of Michael Good rip-offs with electroforming.

At any rate, Good continues to develop new variations, which keeps him a couple of steps ahead of his competition. The *Spirit Sun Pendant* uses one of Bernd Munsteiner's Spirit Sun® diamonds, a new faceting design which significantly increases the amount of light reflected by the stone. The stone is held in a gold hyperbolic paraboloid extension, in what appears to be a tension setting, but it is actually set in a hidden platinum mount.

Good sees the hyperbolic parabaloid extension as the opposite of a sphere, a kind of illusion or opposite of fixed geometry.

Thus, he sees the form as a metaphor for the awareness that all things are illusionary, an idea that has parallels in both Buddhist mysticism and in subatomic particle physics.

BBM

Spirit Sun Pendant, 1995
gold, .46 ct Spirit Sun® diamond, Niessing neckwire
pendant: 2" diameter

Sam Shaw
Northeast Harbor, Maine

This ring exemplifies Sam Shaw's credo, "work smarter, not harder." By combining a commercially manufactured gold and diamond ring with a gestural, hand-fabricated 22k liner, Shaw creates a dramatic juxtaposition that accentuates both the commercial and the handmade elements. The 14k and diamond band is employed not only for its visual effect, but also to provide structural support for the softer 22k liner. By using what amounts to an industrial found object, Shaw reduces the time required and level of skill needed to create this piece. Each of the three bench jewelers who currently works for Shaw can produce this ring in about one hour.

Working in the resort community of Northeast Harbor, Maine, Shaw has established a thriving, if seasonal, retail business. His elegant gallery shows both his work and the work of other artists. Wholesaling and retailing his work at several craft fairs during the year helps provide income during the winter months when sales at the gallery are slower.

DF

Ring, 1990
22k, 14k, diamonds

Martina Windels
Providence, Rhode Island

Martina Windels adheres to the two dominant design tenets of the twentieth century: form follows function and less is more. Stripped of all ornamentation and relying heavily on repeated elements, Windels's designs are intentionally minimal.

Windels's bracelets demonstrate her strong feel for engineering. Through the use of just the right temper of metal, these continuous folded forms expand to fit over the hand without losing their shape. As a result, Windels eliminates the problem of sizing.

The repetition involved in making the identical elements Windels uses in her fluid necklaces makes outside assistance a necessity for the designer. Windels usually makes use of part-time studio assistants as well as an industrial casting company. Accordingly, during the design phase, Windels is mindful that the technical skill required to construct her necklaces needs to be within the range of her employees. While not every jeweler's work is conducive to hiring outside help, Windels's pieces are carefully designed to allow her to take advantage of the Rhode Island jewelry community.

DF

Top
Details of Three Chains, 1995
sterling, 18k

Photograph by John Rose

Above
Folded Bracelets, 1988
sterling, 18k
3" diameter

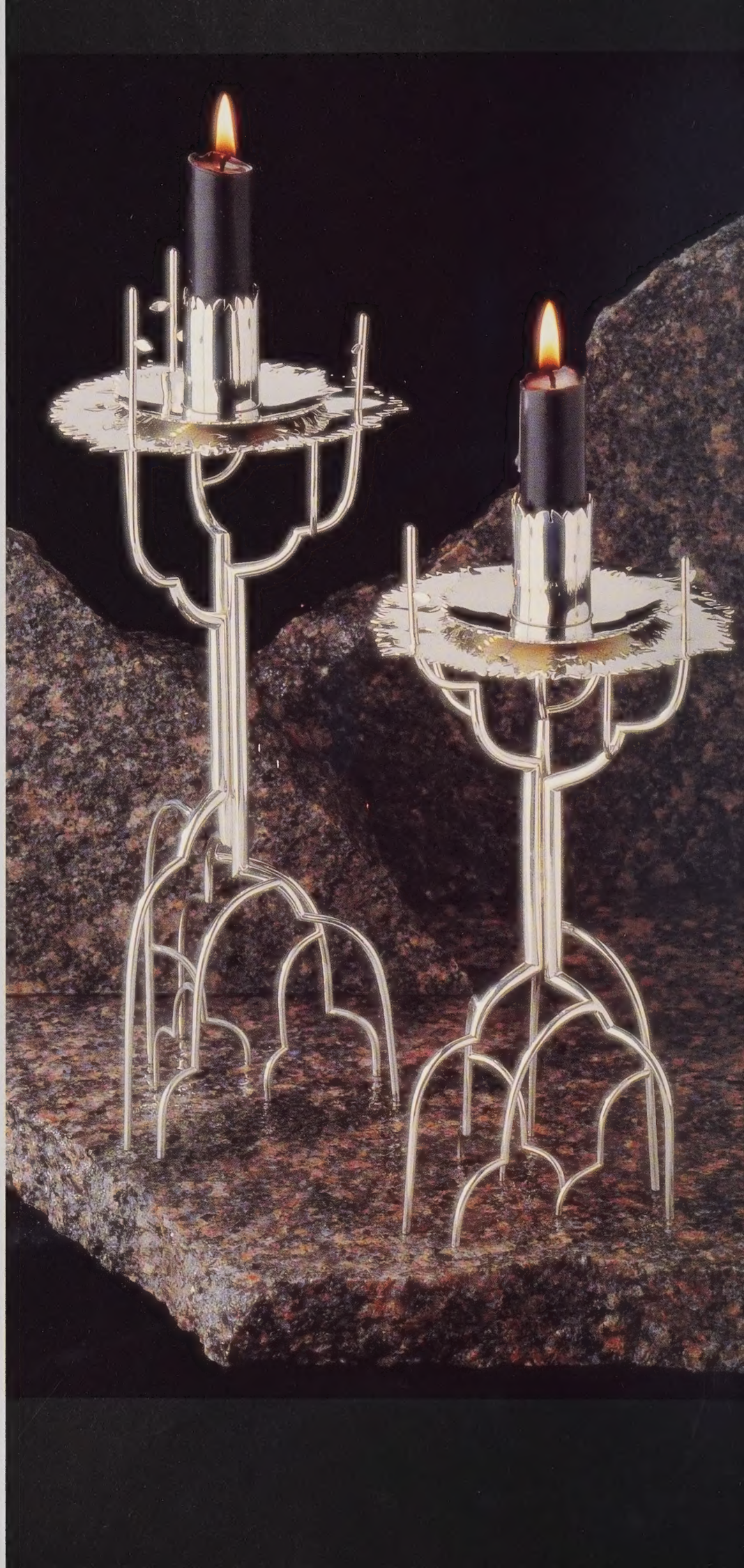
Photograph by Mark Johnston

Robyn Nichols
Kansas City, Missouri

Robyn Nichols had originally hoped to be a botanical illustrator, but that field vanished under the onslaught of photography. Meanwhile, she taught herself silversmithing, first in a high school shop class and then later in art school. Her silverware combines the two disciplines. Her imagery is fairly accurate, the result of careful study. The *Mangrove Candlesticks,* for instance, stem from her observation of mangrove trees in the Grand Cayman Islands, where she has been teaching seasonally for the past ten years.

There are few silversmiths in the marketplace today. Nichols believes that people have become afraid of silver, perhaps because of the constant polishing required to maintain a bright finish. Even though she puts a high polish on all her work, Nichols talks to her clients about allowing the silverware to tarnish naturally. She occasionally shows some deeply oxidized objects, just to reinforce the idea. She is pleased that most of her work is really used, so her silver becomes a true helpmate in people's domestic lives. Nichols also says that her buyers find silversmithing quite exciting, and she is building a circle of committed collectors. She is confident that silversmithing has better days ahead.

BBM



Mangrove Candlesticks, 1992
sterling
9" and 11½"

Photograph by Hollis Officer

Bruce MacDonald
BRM Design
Burlington, Vermont

Focusing primarily on production, Bruce MacDonald says he "gets a kick out of seeing fifty of the same product laid out on a table." Although he sees himself primarily as a craftsperson interested in good design and hand techniques, MacDonald also takes advantage of subcontracted industrial manufacturing in producing his work.

MacDonald's *Helios* series initially appear to be constructed of spun components but he has actually utilized a subcontracted stamping process to generate the one-piece, three-quarter spherical, brass forms. MacDonald acquires the round threaded knobs that serve as feet and finials from a screw machine house. The finish, which is also done outside of MacDonald's studio, is a highly durable baked-on industrial powder paint. In total, five different subcontractors are involved in this one series. These varied processes are all tied together with extensive handwork that takes place in MacDonald's studio.

With a vigorous exhibition schedule that includes wholesale and retail craft shows as well as the gift markets, BRM Design has grown to five employees in a matter of six years. In 1996 BRM Design produced and sold over 300 *Helios* sets.

DF

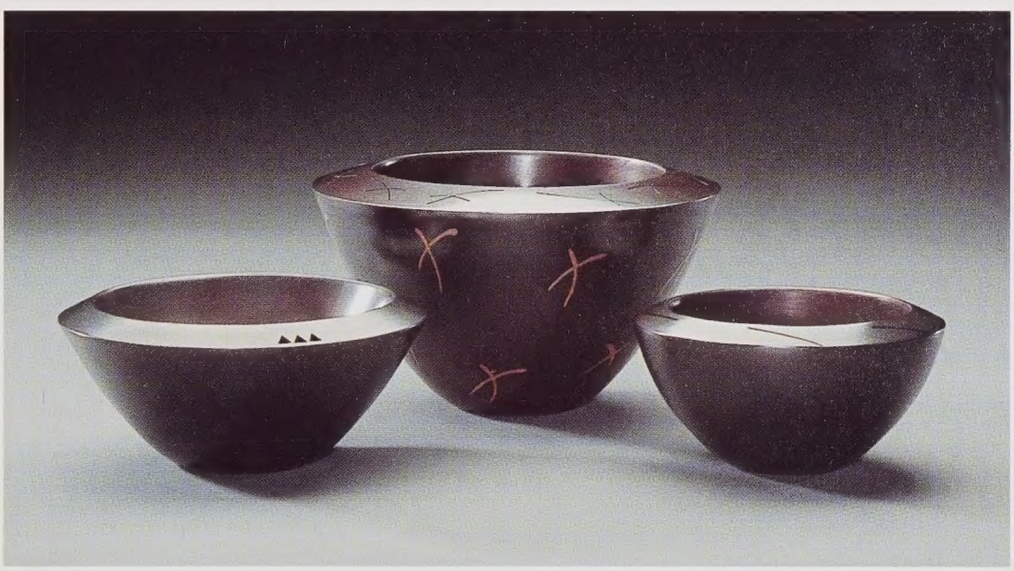
Helios Collection, 1995
brass, 24k plated, chrome plated, powder paint, stainless steel, resin
diameter of largest: 4"

Photograph by John Goodman

Karen Pierce
Evergreen, Colorado

When she graduated from Arizona State University in 1993 with an MFA, Karen Pierce thought she "would make a killing selling one-of-a-kind pieces." This was not the case. After her first craft show, Pierce realized she had to develop a less expensive approach to hollowware.

While manufactured spun bowls offered a practical solution, Pierce, who was trained in raising, agonized over using them. "Spinning just didn't feel like metalsmithing," she says. Eventually, however, practicality won out.

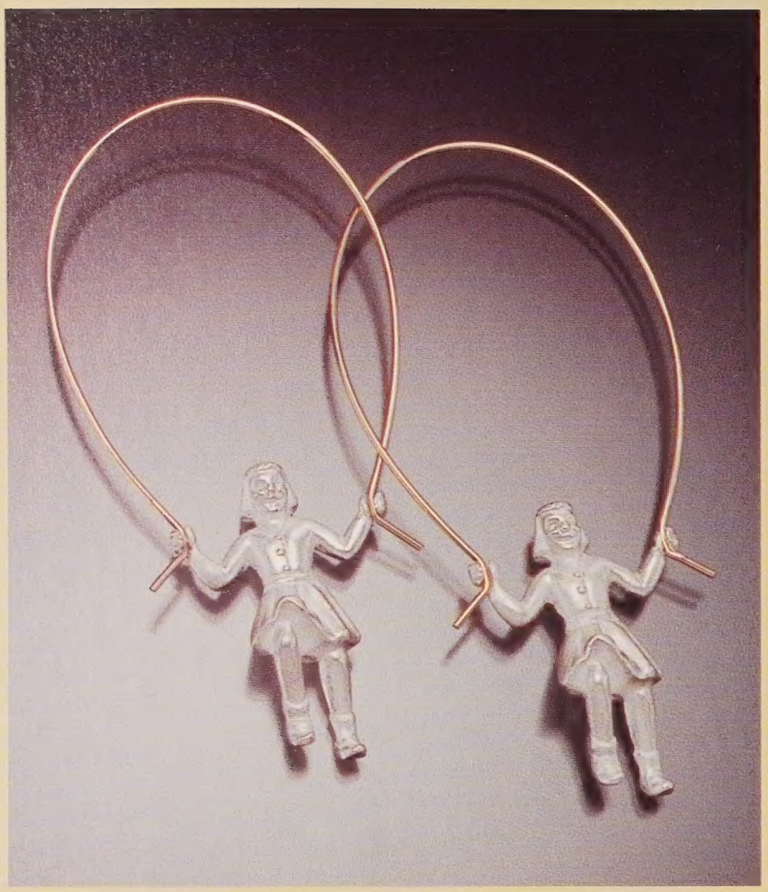


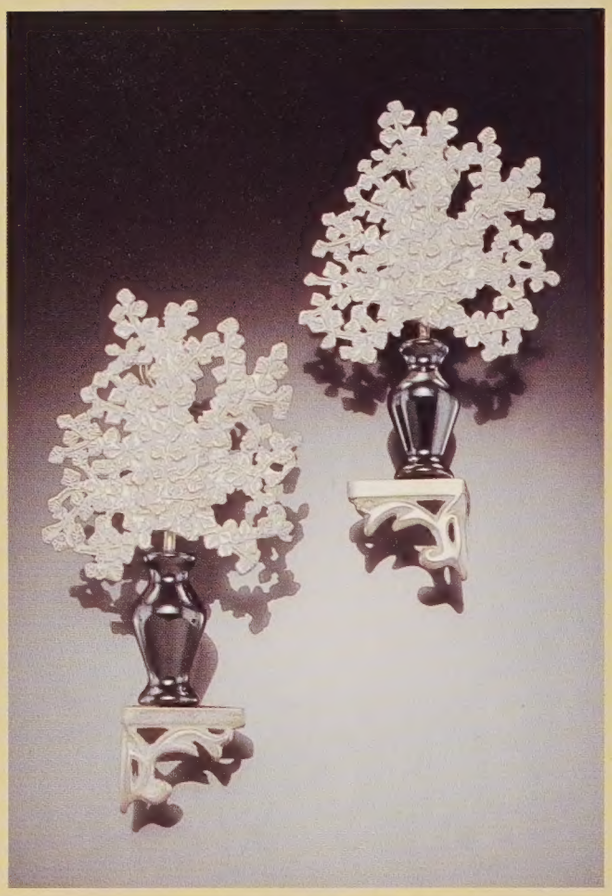
The *Double Walled Bowls* are at the upper end of the line Pierce designed. They are constructed from two copper bowls joined to a pierced rim by low temperature solder. The use of low temperature solder minimizes warpage and prevents the annealing of the work-hardened copper. Now that Pierce has established herself via her production line, galleries have been encouraging her to return to her more expensive raised vessels, a development that very much pleases Pierce.

DF

Double Walled Bowls
copper
diameter of largest: 9"

Photograph by Richard Stum





Linda Hesh
Mt. Ranier, Maryland

Linda Hesh says that her secret agenda is to "...get people to wear something weird." Her work is frequently based on oddball stuff she finds in flea markets, which she then adapts into jewelry designs. She generally chooses old material: cheap throwaways that have been consigned to society's junkheap, but which people also remember fondly from their childhoods. One of her most popular earrings, *Double Dutch*, started life as a fleamarket find. Hesh then added the jump rope/earwire to complete both the image and the function.

Branch Out also started as found objects: a bead in the shape of a vase and prestrung beads in the shape of branches. The shelf, however, is her own design, carved from wax, cast, and molded.

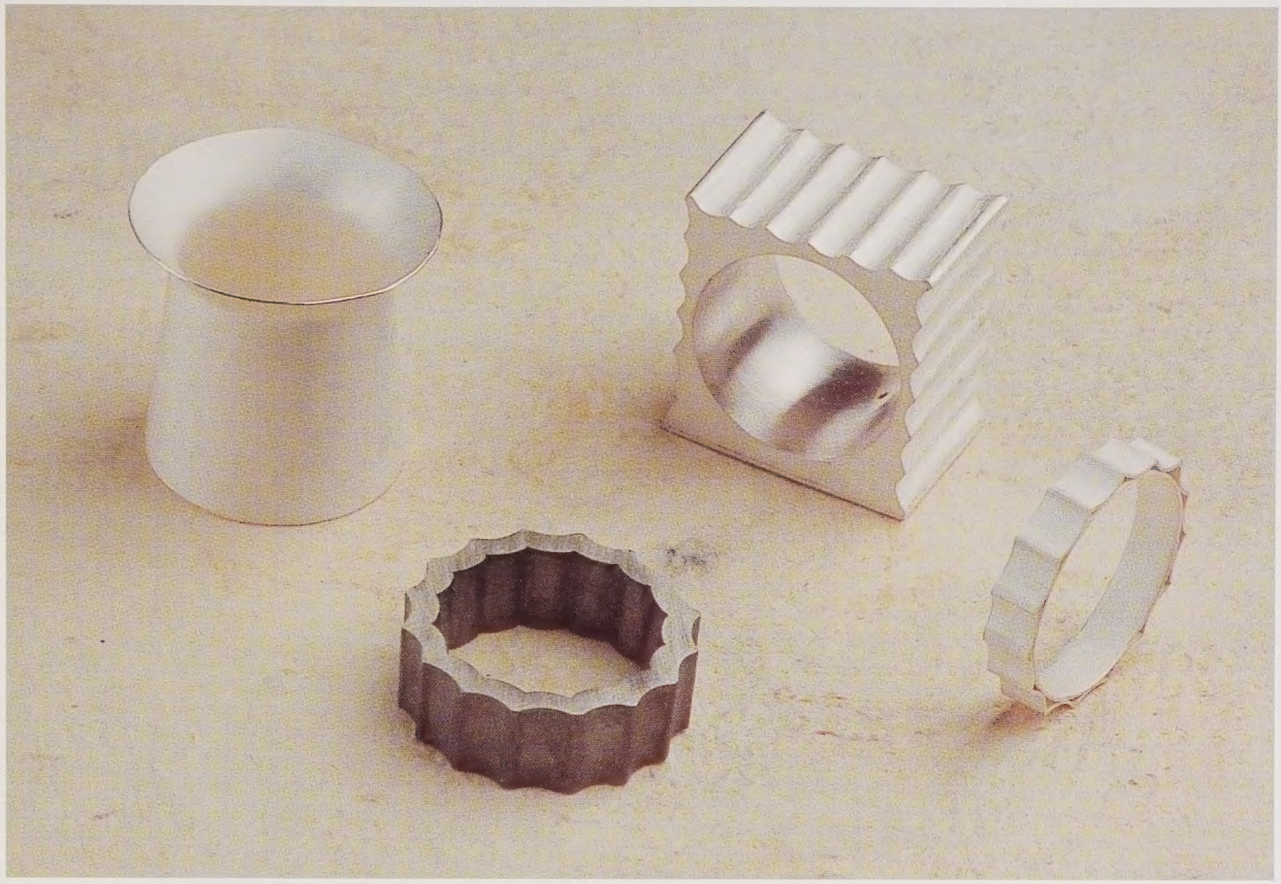
While the outward emphasis is on fun, Hesh is also concerned about the usefulness and appearence of her jewelry. She makes sure each design complements the face, without being overpowering. Each pin or earring is designed so that it has a punchy, abstract presence from a distance, which then resolves into a clear image when seen up close. The close-up view is also intended to cause conversation, and thus to act as a social lubricant.

BBM

Above left
Double Dutch, earrings,1987
silver, gold filled earwire
2½ x 1½" each

Above right
Branch Out, earrings, 1993
silver, glass beads
2½ x 1¼" each

Photographs by Ralph Gabriner

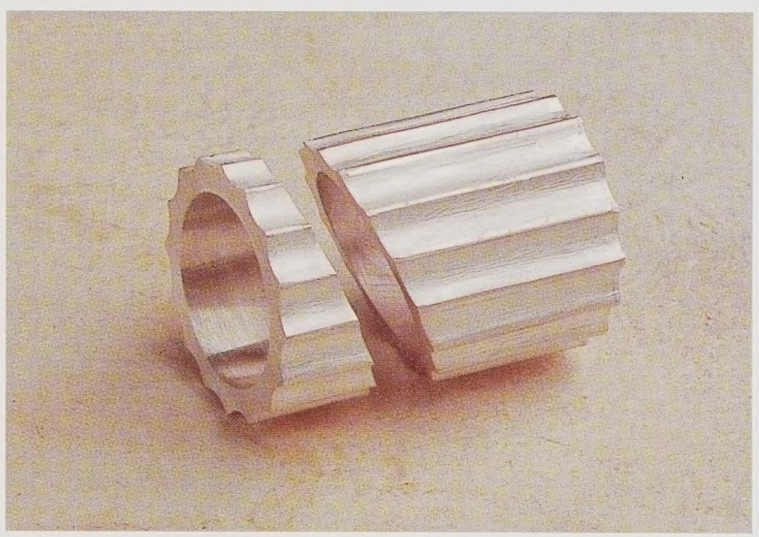


Sarah Flynn
Vail, Colorado

Sarah Flynn says she is inspired by the simplicity and beautiful proportions of classical Greek and Roman architecture, and these rings are the result. Just as in classical architecture, her rings and bracelets are made with sixteen, twenty, and twentyfour flutes. All of her work is carefully fabricated by hand. Flynn scores a sheet of silver and roughs the flutes out with a dapping tool, then constructs a tube. The flutes are further refined on a custom-made stake, the score lines filled with solder, and the construction completed. Flynn also makes bracelets, which are simpler, consisting of a fluted ring without sides. At present, Flynn does all the fabrication herself, and seeks no mechanized efficiencies.

Flynn received her MFA from Rhode Island School of Design in 1996, and is now working for jeweler Jim Cotter in Colorado. This kind of employment/apprenticeship experience is very useful for young jewelers, as it offers an easier transtion into the craft market.

BBM



Top
Four Rings, 1996
sterling

Above
Ring in Two Parts, 1996
sterling

Photographs by Roger Birn

Chris Lowe
Los Angeles, California

These wall-mounted candleholders are some of the most innovative production work this juror saw. Lowe makes them in twelve basic shapes, but each one she produces has different details, textures, and colors. They are formed by chasing and repoussé, a fairly laborious process that is rarely used in production. Once formed, the *Nuggets* are sandblasted and tinted with patinas and colored pencil.

Lowe is typical of many younger production metalsmiths in that she allows for variations within a system of design and fabrication. This way she can maintain a sense of adventure and discovery while making every piece, instead of mechanically reproducing a fixed design. Having eliminated the most repetitive work, the craftsperson can have a better quality of labor.

The *Wall Nuggets* are also about Lowe's Abuelita, her grandmother. Each one is stamped with a word or phrase Lowe remembers her Abuelita once said. Like Mexican milagros, the *Wall Nuggets* are something like a personal prayer and aide-memoir for Lowe, but they also seem to have a much broader appeal as well.

BBM

Above
Wall Nugget, 1996
patinated copper
prismacolor drawing
5 x 10 x 2"

Shellie Brooks
Cambridge, Massachusetts

This is the first production jewelry the curators have seen that exploits the properties of precious metal clay, or PMC. Brooks worked in ceramics for 12 years and then made jewelry from polymer clay for another five years. She attended a PMC workshop taught by Fred Woell in the summer of 1996 and immediately recognized the possibilities. She says that PMC is much more similar to ceramic clay than traditional polymer materials, and has the virtue of being much more durable. In addition, she uses the high shrinkage rate of PMC (which approaches 50%) to intensify the detail and texture of her modeled forms.

Brooks starts by making a number of objects in PMC, using familiar ceramic techniques like press-molding, hand-building, and tearing things apart. The PMC parts are fired, pieced together (or not), and rubber-molded. The actual production jewelry is cast by a commercial service. She can also use the castings as modules, assembling them in new configurations after they are cast. She has even experimented with inlaying polymer clay into the metal jewelry, for highlights of color.

BBM

Fossils & Fragments, collection, 1996
patinated fine silver
height: 2"

Mount-eze Brooch with Touchstone Bead, 1996
brass, copper, 14k,
18k, 22k, shakudo, shell
2¼ x 2"
Photograph by Carrie Adell

Carrie Adell
Santa Fe, New Mexico

The hand is a critical element in both the creation and the wearing of Carrie Adell's touchstones. Rejecting the mechanization of the hydraulic press, Adell prefers the intimacy of hand hammering and dapping each bead individually. The fabric of metals and pattern of every bead is unique due to the variation inherent in the married metal overlay process. Allowing variations in her work not only makes production less exacting and less tedious for Adell, it also offers her customers a unique object – a win/win situation.

Adell mounts her beads on her patented Mount-eze pin system. The same bead can be worn as an earring with a similar system. In both cases, the geometric mechanism provides a visual foil to the organic bead while minimizing visual interference with the bead's presentation.

Because one end of the pin system is threaded, the wearer can replace the bead with another, thus, the wearer is encouraged to purchase multiple beads and to participate actively in the design process. Adell's pin system allows her to retain a measure of control over this collaboration between designer and customer.

DF

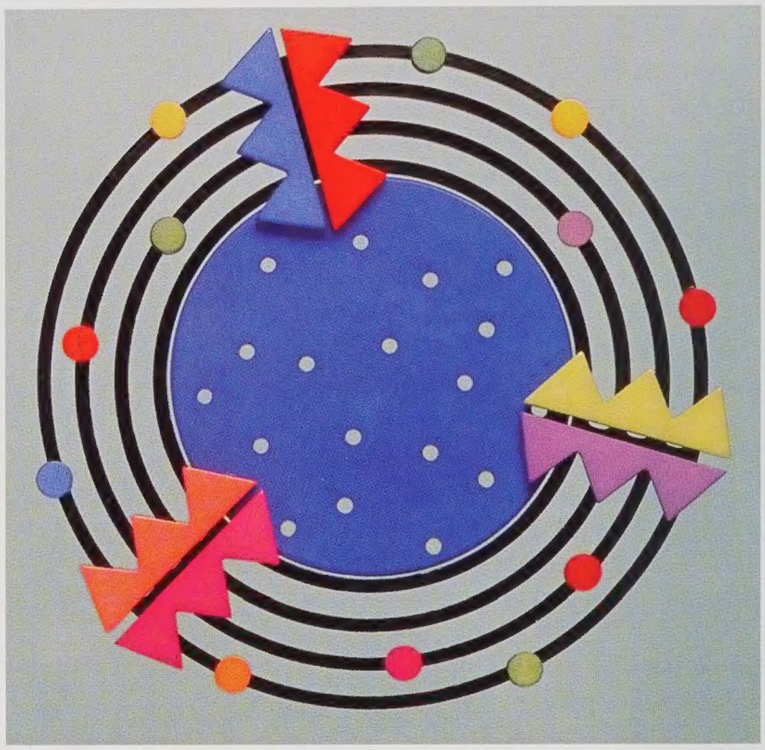
Barbara Cieslicki and Virginia Cieslicki
Luna
Monkton, Maryland

The *Planet* pin is one of a large number of designs being produced by Luna, a team of two sisters. The production process is an example of cleverly applying current technologies to the problem of making inexpensive jewelry. Planet, for instance, retails for only $38.

The design starts as a simple line drawing. The drawing is scanned into a computer, and cleaned up in Adobe Steamline®. It is then converted to a format readable by a laser-cutting machine, and gang-cut in opaque white Plexiglas®. The parts are then tumble-finished, colored with special resin dyes created for the toy and medical equipment industries, and assembled. The result is strongly graphic, light, durable, non-toxic, and cheap.

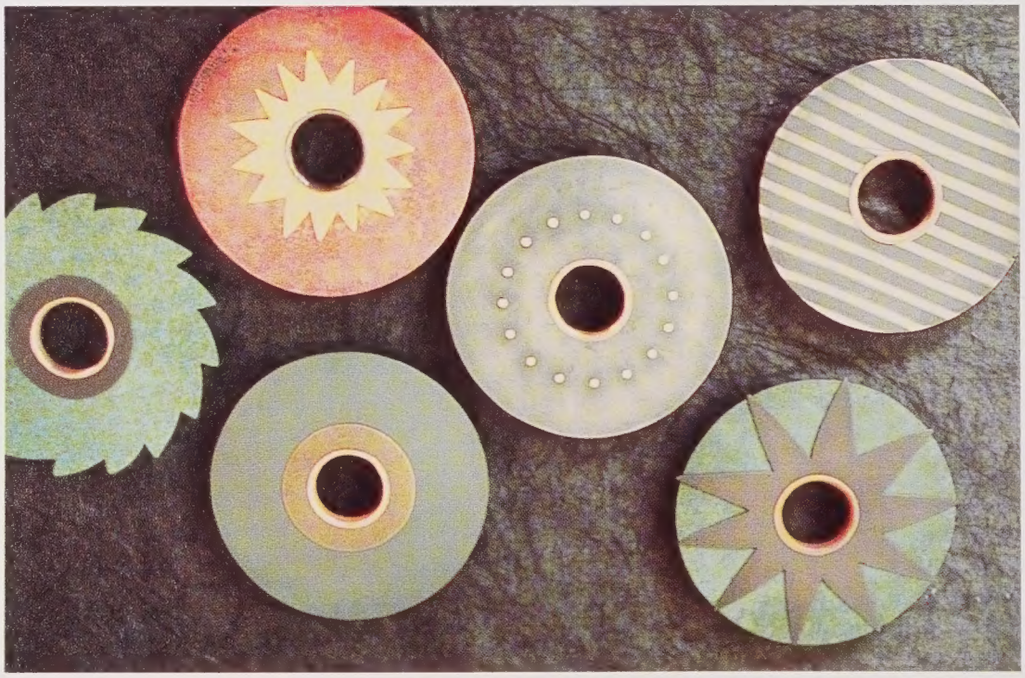
Barbara and Virginia Cieslicki work as a team designing and producing jewelry. While Barbara Cieslicki has been making jewelry for twentyfive years, the two have been producing the plastic jewelry for only the past five years. They insist on designing jewelry that is light and easily wearable, and subordinate to the people wearing it. As Barbara says, "People are not pedestals for jewelry."

BBM



Planet, brooch, 1996
dyed Plexiglas®
2¼" diameter

Photograph by David Egan



Brooches, 1997
copper, steel, sterling, gold leaf
3¼" diameter
Photograph by Claire Sanford

Claire Sanford
Top Dog Studio
Gloucester, Massachusetts

Like many artists, Claire Sanford's one-of-a-kind work feeds her production line artistically while the production line feeds the one-of-a-kind work financially. With the help of one assistant who works exclusively on production items, Sanford is able to spend about ⅔ of her studio time on her unique work.

Both the forms and the patination of Sanford's newest series of production brooches are inspired by the lids of her one-of-a-kind vessels. Her approach to construction is direct, with a minimum of time-consuming fitting and cleanup. Exhibiting production along with aesthetically related one-of-a-kind work allows Sanford to provide her customers with a broad range of prices to choose from without sacrificing impact or quality of presentation.

DF

Thomas Mann
New Orleans, Louisiana

Thomas Mann's career illustrates how the American craft movement has evolved over the last thirty years. Like many artists in the 1960s and '70s Mann became a craftsperson not because he saw it as a lucrative business opportunity but because he was interested in a counter-culture lifestyle that emphasized simplicity, pleasure in one's work, and egalitarianism.

It was Mann's egalitarian philosophy that lead him to make nonprecious collage and assemblage-based work that everyone could afford. Although this decision was aesthetically and politically motivated, it turned out to be a path towards success in the market as well.

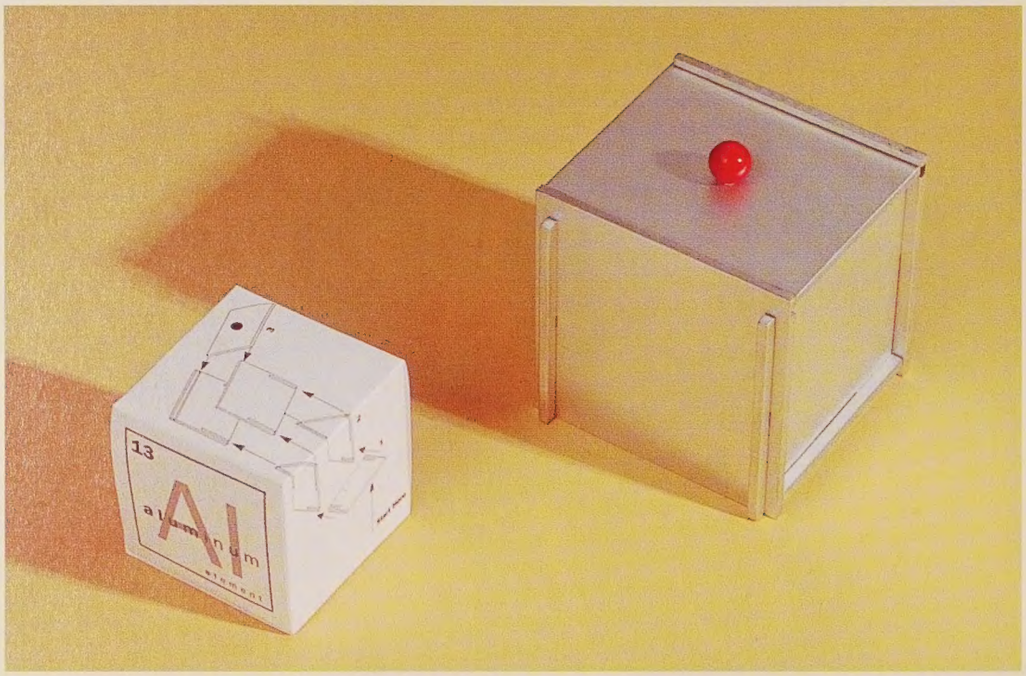
Mann's jewelry business currently employs between twelve and eighteen full-time assistants. In addition, Mann owns two galleries in New Orleans which show his work and the work of other artists. He also sells to approximately 200 stores and galleries throughout the United States and abroad. In 1996 Mann's operation produced and sold about 20,000 objects.

Initially establishing his wholesale clientele through the American Craft Enterprises (ACE) craft shows, Mann rode the crest of the growing wave that was the postwar American craft movement. Like that movement, Mann began with modest ambitions that have lead him into a complex and demanding business he never would have imagined in his early days.

DF

License Plate Brooches, 1997
license plates, brass, silver, acrylic, photographs
approx. 3 x 1⅜"

Photograph by Gerard Perrone



Judy Vilmain and David Klinger
Vilmain & Klinger
Providence, Rhode Island

When Vilmain and Klinger formed their partnership three years ago, their goal was to provide good design at very affordable prices. Their aluminum box and stainless steel salt and pepper shakers successfully meet the challenge they set for themselves.

In designing the box Vilmain and Klinger sought a mechanized system of simple joinery that would not require complicated machining. Their clever solution was to use a table saw to cut grooves and slots into the aluminum, allowing the sides of the three-inch cube simply to slide together. Multiple sheets of metal are stacked on end and run through the sawblade simultaneously. Vilmain and Klinger match the thickness of the circular sawblade to the thickness of the metal, thereby ensuring a perfect fit for the slots. As an additional production economy, Vilmain and Klinger purchase three-inch wide aluminum stock which must be cut only to length, not width, thus further minimizing wasted time and material.

Exhibiting in the gift markets, Vilmain and Klinger have come to realize the importance of packaging. Their box is presented in a cardboard container with the product name, Aluminum 13, on the outside. Inside is a paper cube on which scientific information and assembly schematics are printed. The slender shakers are packaged in a graphically bold black and white box, the colors taken from the colors of pepper and salt.

DF

Top
Element No. 13 Box, 1996
aluminum, epoxy resin, paper business card
3 x 3 x 3"

Above
Salt and Pepper Shakers with Packaging, 1996
stainless steel, epoxy resin, cardboard package
6¼ x ½" each

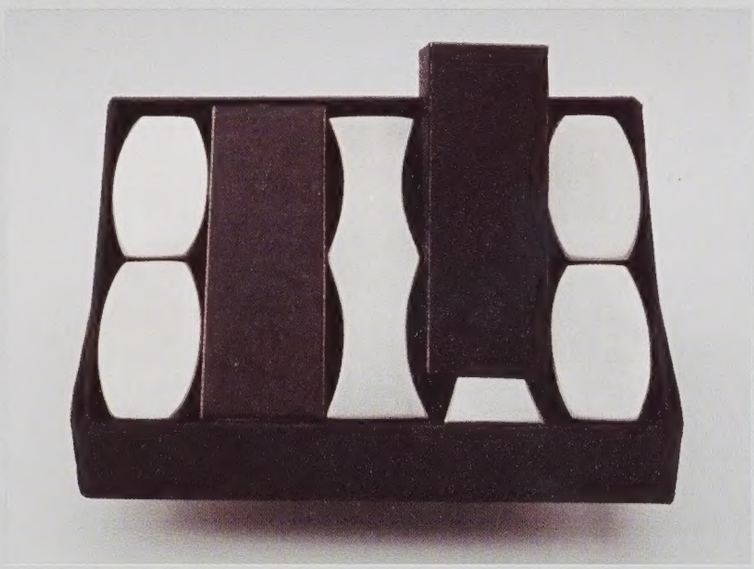
Photographs by Steven Boudreau

Jeanne Atkin and
Herbert Atkin
Haverstraw, New York

In this affordable piece, the father and daughter team of Herbert and Jeanne Atkin bring a contemporary twist to traditional Judaica. Not only does this piece work as a menorah at Chanukah, its individual elements which move independently can function as candle sticks throughout the rest of the year. In addition, the various components are designed to fit snugly against each other in a small square box, making its packaging both economical and attractive for sales purposes.

The Atkins developed the models for the design in brass using a milling machine. The models were then molded and cast in pewter by an industrial casting company. Like many production artists, the Atkins find using subcontractors for some production processes vital to their business.

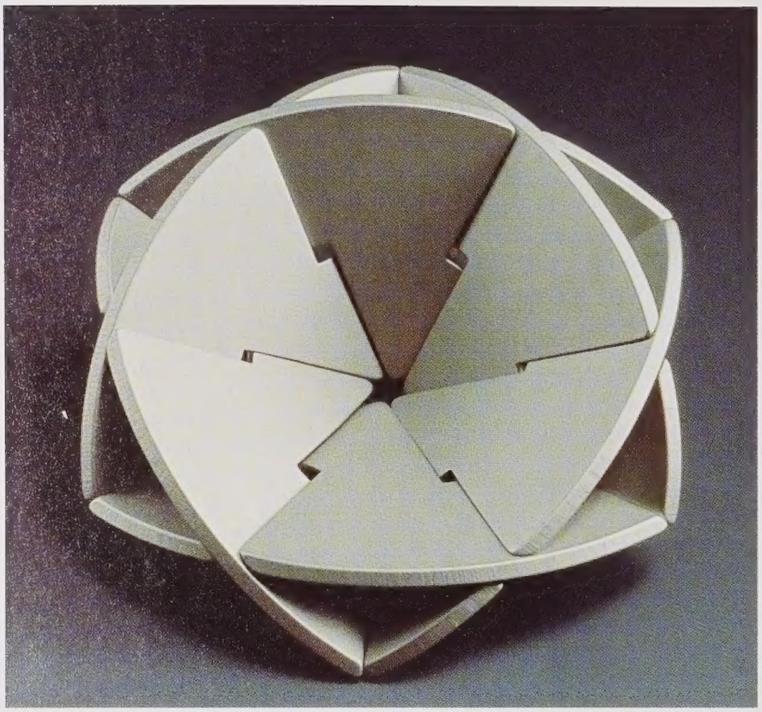
DF



Above right
Flexus Menorah, 1996
pewter
9 x 3 x 1"

Right
Flexus Menorah, in packaging

Photographs by Andrei Jackamets



Brooch PLAT 6C #1 CL, 1996
anodized aluminum, stainless steel fasteners
2¾" diameter
Photograph by Shiang-Shin Yeh

Shiang-Shin Yeh
San Diego, California

The *Platonic Brooch* series by Shiang-Shin Yeh is an interesting hybrid between the high-tech and the handmade. Yeh, who has an undergraduate degree in mechanical engineering, is trained in both computer-aided design (CAD) and numerically-controlled (CNC) machining. So, he is quite aware of the limitations of both hand-work and computer technologies.

Pieces such as the *Brooch PLAT 5C #2 CL* are designed in AutoCAD®, a popular CAD program. The precise tolerances of the various cuts and profiles are worked out on the computer screen, as are the subtle differences between parts. But instead of fabricating the brooches with laser-cutting or CNC, he cuts out the aluminum parts on a band-saw, and shapes the leading edges on a disc sander. It takes Yeh only two or three hours to make each brooch by hand. He points out that, for his purposes, the setup costs of many high-tech fabrication systems remain prohibitive, and at the same time, many operations can be easily done by hand with simple equipment. By insisting on using the most effective fabrication process – in this case, hand-work – Yeh critiques those enthusiasts of computer technologies who are content only with computer-generated virtuals.

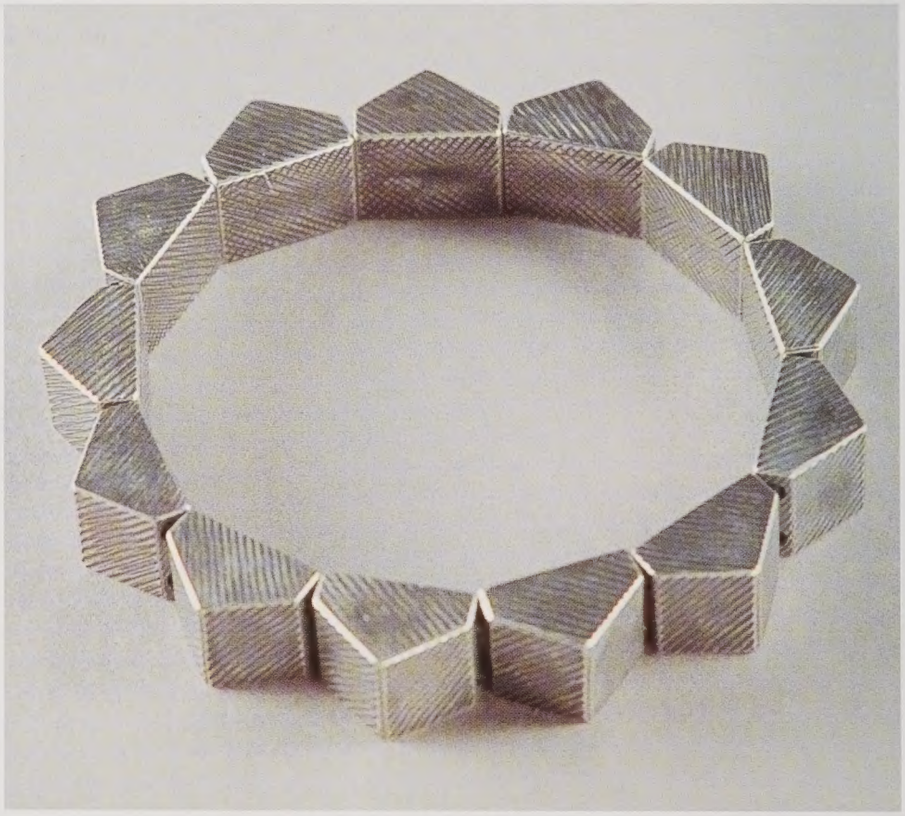
BBM

Boo Poulin
Rochester, New York

While studying to receive her MFA from Rochester Institute of Technology, Boo Poulin was encouraged to explore a broad range of traditional and nontraditional materials. Since graduating in the early 1980s, Poulin's palette has included aluminum, rubber, plastic, steel, and sterling. Stylistically her work has remained quite minimal and formal. It is often graphic and always pared down to the bare essentials.

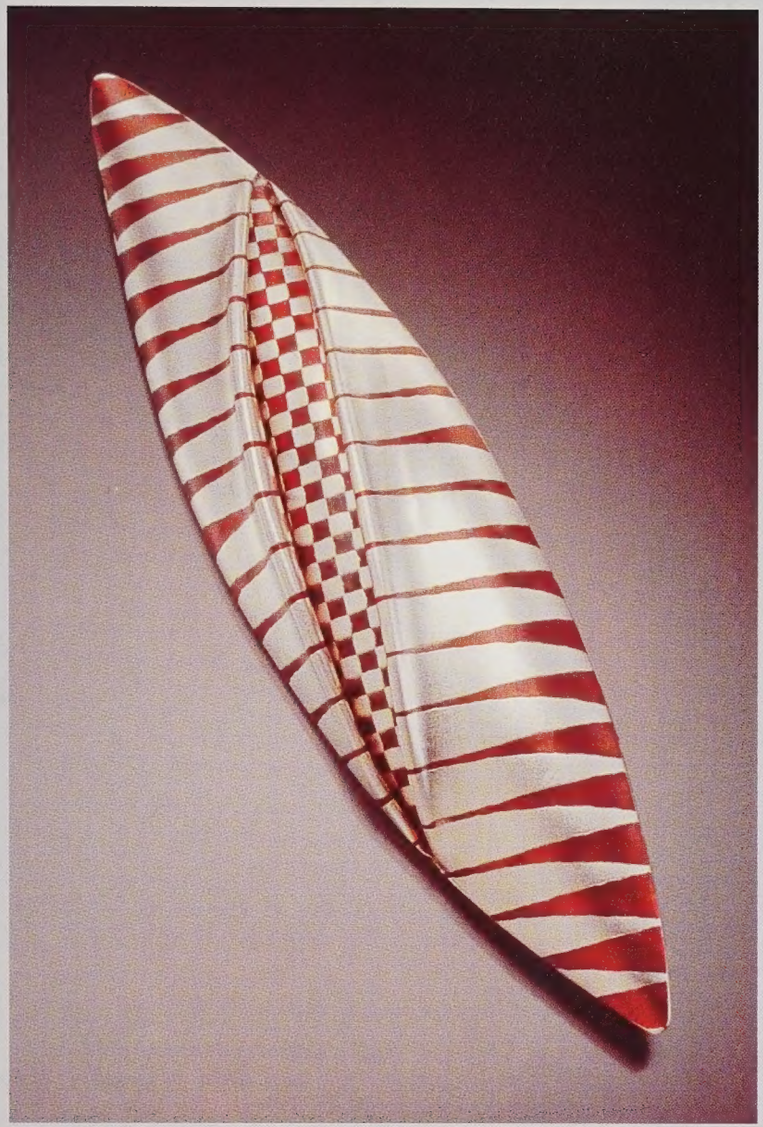
In designing this bracelet, Poulin wanted the lines to remain unbroken by a clasp. She accomplished this by stringing the cast sterling elements on two lengths of strong elastic. As a result, the bracelet expands to slide over the hand and then resumes its original form to sit comfortably on the wrist. Two difficult elements in the production of bracelets – clasp design and sizing – are thus eliminated.

DF



Photograph by Ron Wu

Bracelet, 1994
sterling, elastic cord
2½ x 2½"



Carol Webb
Santa Cruz, California

Above
Folded Banana Pin #165, 1997
copper, patinated fine silver
3¼ x ¾"

Above right
Twisted Wire Pin #61, 1997
patinated copper, fine silver
4½ x ¾"

Photographs by Ralph Gabriner

Through an innovative combination of techniques, Carol Webb has developed a production approach that delivers the graphic quality of married metal and inlay but does not require laborious fitting and soldering. Webb begins with a laminate composed of a thin layer of copper fused over fine silver sheet. Webb initially produced this material in her studio but now has it manufactured to her specifications. Patterns are photocopied onto acetate with a copying machine. The toner from the acetate is then transferred to the bi-metal which is etched in ferric chloride. The chemical attacks the exposed copper but not the silver, revealing a two-color graphic pattern. This process permits a degree of detail and complexity that would be nearly impossible to achieve by means of normal married metal techniques.

Determined to add impact to her bold patterns, Webb utilizes a hydraulic press as well as fold forming techniques to produce three- dimensional forms. She integrates the forms with the graphic patterns in a manner that accentuates and complements both. The efficiency of her processes allows her to sell what appears to be quite elaborate work for a surprisingly reasonable price.

DF

Lilly Fitzgerald
Spencer, Massachusetts

While touring shops in Paris, Lily Fitzgerald happened upon a piece of late 17th century French jewelry incorporating butterfly wings. Fascinated by the piece's delicate beauty and vibrant color, Fitzgerald decided to use this unique material in her own work. Her initial fears concerning the wings' fragility were allayed after Fitzgerald made a test brooch which she wore daily for four years. The brooch withstood the test of time and she has been making butterfly wing brooches and pendants ever since.

Fitzgerald acquires the broken wings of non-endangered species from a store in New York. She sandwiches the wings between a watch crystal and a sheet of gold. These three layers are then set from behind in a cast 22k frame.

Fitzgerald does not wholesale any of her work through galleries, but focuses her marketing efforts entirely on direct sales to retail customers and she has built a loyal following of clients. This approach gives her the freedom to indulge her creativity in a wide variety of gold work. Her butterfly wings series falls somewhere between her complex, fabricated, one-of-a-kind pieces and her simpler, classical production earrings. Fitzgerald believes that maintaining a range of prices and styles has been important to the growth of her business.

DF

Left
Wing Series Pendant, 1997
22k, moth wings, jet beads
pendant 1½" diameter

Photograph by Jonathan Kannair

Checker Pendant, 1995
18k, enameled, granulated
2½ x ⅞"

Dennis Arsenis
Walnut Creek, California

Dennis Arsenis used to be a banker on Wall Street, but he liked neither the work nor the political infighting. He took up jewelry almost by accident, and learned most of his craft in trade shops. As he says, the process "took a lot of years doing things I didn't like." Now, he sees small studio production as vitally important to his quality of life.

Arsenis produces a line of gold jewelry, most of which is granulated. Much of it is conservative design that recalls Greek and Roman jewelry, similar to most granulated work in the marketplace. Arsenis admits this work sells well: people seem to be more comfortable with the classic look, and usually avoid more experimental work. One such experiment is this cast and enameled pendant. The enameled pattern has the illusion of being made of colored stones, and plays off against the secondary pattern of gold granules. Both curators were impressed with this design.

BBM

Cheiko Akagi
New York, New York

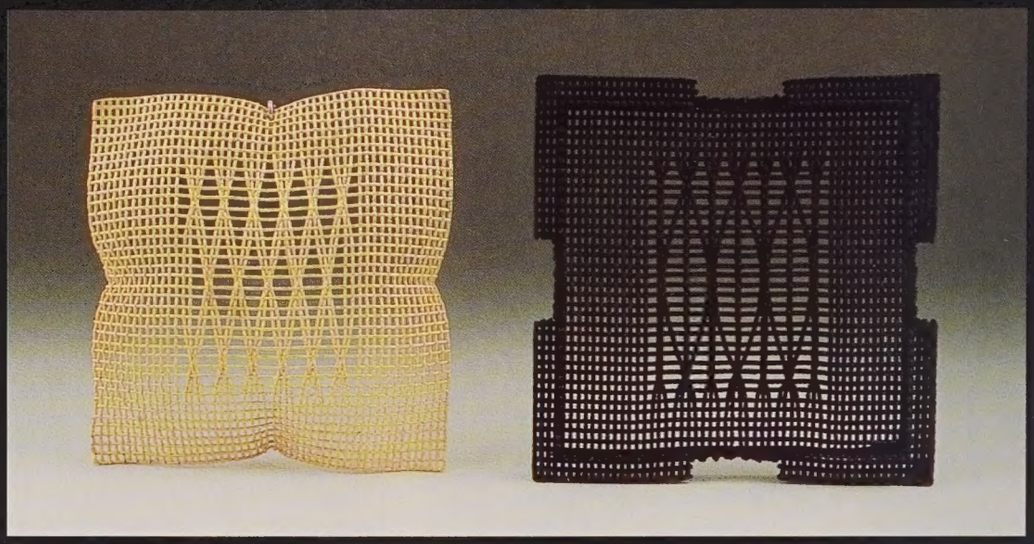
These earrings are but one version of several *Peel* variations. Originally inspired by a twist of lemon in a martini, Akagi carved the original model in wax. Once the mold was made, Akagi could add set stones or drop pearls to the commercial castings. She is very interested in creating a soft look, which Akagi sees as a metaphor for the feminine. Consequently, there are no hard edges in her jewelry.

Akagi came to New York in the late 1970s to "absorb the new." She took several jewelry courses at the Fashion Institute of Technology, feeling that American jewelry was more sophisticated and technically advanced than Japanese jewelry at the time. However, a strong sense of the East still permeates Akagi's designs. For instance, she chooses her stones through her own sense of *Ki,* a Chinese concept related to *Feng-Shui.* Presumably, the Biwa pearls in these earrings were chosen this way.

BBM

Right
Peel – Biwa Variation, earrings, 1996
18k, Biwa pearl
1½ x 1 x ½"

Photograph by Errol Hamilton



Dennis Nahabetian
Kent, Ohio

Dennis Nahabetian received his MFA in metalsmithing from Southern Illinois University in 1996. In addition to his interest in the visual arts, Nahabetian is an accomplished musician whose credits include a position as co-principal bass with the Detroit Civic Symphony Orchestra.

Nahabetian's jewelry combines his affinity for both art and music. His brooches explore the visual language of rhythm and musical notation. His *Finale Chord* brooch depicts a large resounding chord while *Harmonic Resonance* has an overlapping wave pattern derived from an oscilloscope.

These brooches are initially formed in fine bronze mesh by careful manipulation of a grid pattern. The established patterns are then thickened and secured in place through several courses of electroforming. The transparency of the pieces allows for an interaction between the brooches and the fabrics to which they are pinned.

DF

Above, left to right

Harmonic Resonance, brooch, 1996
bronze, copper, 14k, 24k plated
3 x 3"

Finale Chord, brooch, 1996
bronze, copper, 14k
3 x 3"

Photograph by Dennis Nahabetian

Carly Wright
Altamont, New York

There are few production enamelists these days. This is quite a contrast to the late 1950s, the heyday of the Trinkit kiln, when the marketplace was flooded with mediocre enamel jewelry.

Carly Wright has learned, through long experience, that you can break some of the rules. All her production jewelry is enameled on castings. She enamels on sterling silver instead of fine silver, which makes the jewelry much more durable. Furthermore, she no longer uses counter-enamel. Doing either of these things was supposed to cause your enamel to chip, but she has had very few returns for this reason. She also uses lead-bearing enamels, but she's very careful to use safe practices when firing or grinding her pieces. Her designs are inspired by rock forms and glacial fissures, which she sketches near her home in upstate New York.

BBM

Window Brooch, 1995
enamel on sterling
1⅝ x 1¾"

Photograph by Mark Van Wormer

Valerie Hector
Chicago, Illinois

Beaded artifacts have been found in archeological sites dating back thousands of years. Valerie Hector studies and makes extensive use of this rich and varied history in her elaborate vibrant beaded necklaces and earrings. In fact, many of the European glass beads she uses are themselves rare antiques.

Hector begins each piece with a painted wooden armature which is then laboriously wrapped with tiny beads that have been strung or woven in various ancient patterns. Some beads are so small that they must be strung using an eight inch needle that is as fine as a human hair. Because the supply of these antique glass beads is limited and the work involved in making them so labor intensive, Hector would be unable to pay her employees adequately were she to wholesale them at anything but prohibitive prices. Accordingly, she has made the business decision to sell her work only at retail prices. To reach her audience, Hector exhibits at ten to twelve retail craft shows annually.

DF

Five Necklaces of Beaded Beads, 1992
glass beads, sterling,
wood, monofilament, resin
each bead about ½" thick

Photograph by Ralph Gabriner

Peter Handler
Philadelphia, Pennsylvania

The *Calamari Chair* is another example of an object made with both hand and computer-aided technologies. Handler first develops the forms of the legs, seat, and back support in Form-Z®, a solid modelling program. Switching to drafting mode, Handler prints out measured drawings, which he takes to his modelmaker. The modelmaker then makes life-size patterns in wood or resin. Because the initial drawing is done in the 2–D space of the computer screen, Handler must make some adjustments at this stage to account for the three dimensionality of the patterns. The aluminum parts are then sand-cast at a local foundry. Handler drills, grinds, and welds the cast parts in his own studio before having the metal powder-coated and the seat upholstered.

Handler is making inroads into the hospitality furniture field, which serves businesses like hotels, restaurants, and time-share condominiums. For instance, he is bidding for an order of 300 *Calamari* chairs. The scale of such production means that Handler must search for every possible economy, including the possibility of having some parts fabricated by a computer numerically-controlled router.

BBM

Above left
Calamari Chair, 1995
aluminum, fabric
38 x 18 x 20"

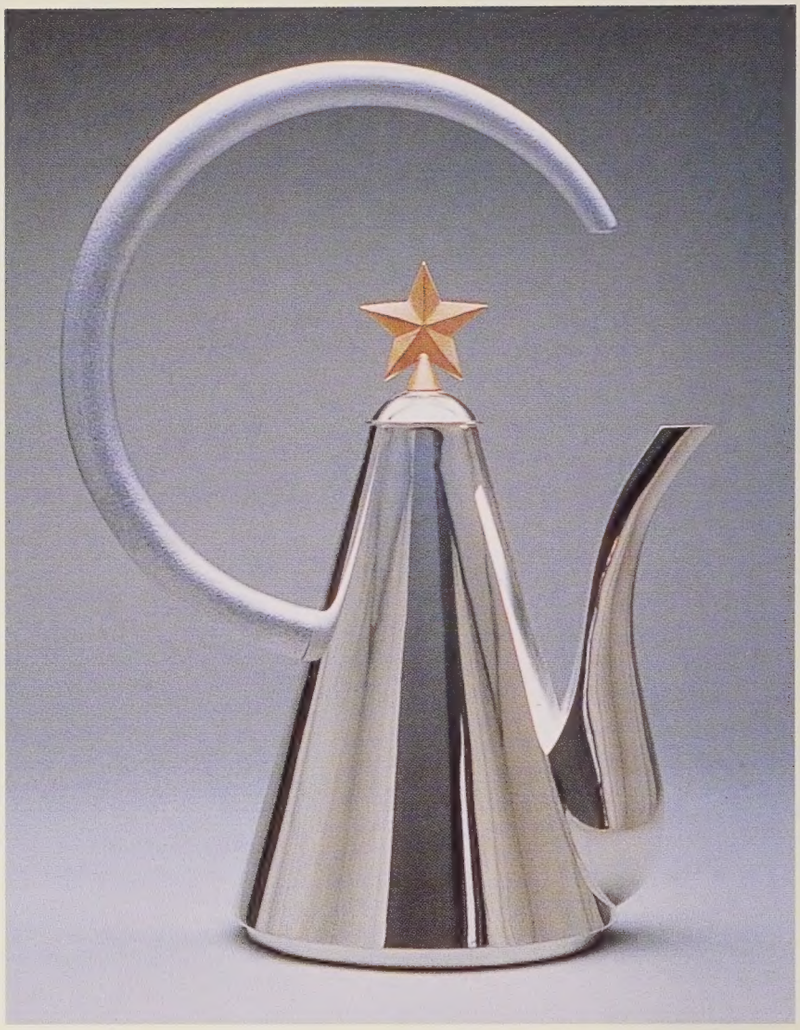
Photograph by Karen Mauch

Charles Crowley
Gloucester, Massachusetts

These two cocoa pots are two of a set of five portraits of Charles Crowley's family: Crowley himself; his wife Claire Sanford; his two children; and their dog. The finials represent each character. Here, the star is Crowley's son, and the dog is, of course, the dog.

The truncated cone is a traditional cocoa pot shape, as well as the form of the familiar Italian oil can. But the cone is also related to the demonstration that Crowley does for his hollowware workshops, where he shows how to make a seamed and tapered form. The finials are carved from solid metal. (Crowley finds carving faster and more direct than casting.) The handles are bent up from solid pieces of tapered aluminum, given a filed finish, and waxed. Since Crowley prefers the subtle warmth of the metal's color he does not anodize the handles. The spout is partially formed and decked with a bent sheet. These pots show how silver hollowware can be made simply and efficiently and still have a lot of character.

BBM



Top right
Cocoa Pot, 1996
sterling, aluminum, gold-plated
height: 14"

Right
Cocoa Pot, 1996
sterling, aluminum, gold-plated
height: 10"

Photographs by Lyn Swiggart

Robin Quigley
Providence, Rhode Island

Robin Quigley teaches full-time, so she doesn't have to make production jewelry to pay the bills. Every five years or so, however, she designs and produces a production line. *Wheel and Leg* is an example from her latest effort, her fifth line since 1975.

When she makes unique objects, Quigley will invest quite a bit of time and effort on each piece. The result is that the one-of-a-kind work is expensive, and there aren't very many of them. Thus, her production work is intended to generate work that is easier to make, much more affordable, and more widely distributed. In fact, Quigley sees each production line as a unified work. She carefully works out each design so that it is light, so that findings are integrated into the design in unexpected ways, and so she can make a number of variations from each part. For instance, the parts of *Wheel and Leg* are also made into earrings.

BBM

Wheel and Leg Necklace, 1996
sterling, 18k, silk cord
pendant: 1¾ x 1"
Photograph by Roger Birn

Brian Hagiwara and Bret Baughman
Doghaus
New York, New York

Doghaus was created by two photographers who had become frustrated by the lack of good housewares they could buy, so they started their own business, beginning with lamps. Their specialty is a modern play on classical forms and using two dimensions to interpret three-dimensional shapes. Since neither partner has experience in hand fabrication, all their work is fabricated in a variety of materials by industrial contractors.

The *Baroque Candelabra* started its life as a model made of foamcore and cardboard. The final profile was designed in a CAD program on a Mac. The file was then reformatted for PC, and sent to a shop where it was laser-cut from cold rolled steel. Laser-cutting has the virtue of having very low setup costs, so experiments and short runs can be made inexpensively. The profiles were then finished with an electrostatic powder coating. By taking full advantage of new technologies, Doghaus can retail this candelabra for only $65.

BBM

4 Arm Baroque Candelabra,
2 Arm Baroque Candelabra, 1996
powder coated steel
11" high
Photograph by Brian Hagiwara

Steven Ford and David Forlano
City Zen Cane
Philadelphia, Pennsylvania

Of all the work being done in polymer clay, some of the most interesting is by the two partners of City Zen Cane. Their earlier designs were inspired by the glass technique of caning (sometimes called murini), in which threads of color are gathered into a single stick, sliced into wafers, and reassembled. More recent designs like the *Coral Necklace* exploit polymer clay's ability to pick up graphic images. Original drawings are transferred onto a sheet of clay, which is then baked and punched into circles, which are in turn inlaid into unbaked beads. The complexity of the process results in surprisingly original jewelry design, which can be replicated in many variations.

City Zen Cane is a collaboration of two different sensibilities. Typically, David Forlano will mix colors and arrange a palette, Steven Ford will fabricate the first stage of the canes, Forlano will gather several canes together, and Ford will cut them and make the final assembly. While each partner specializes, one will occasionally work in the other's role, and much of their innovation comes from trading jobs back and forth.

BBM

Above
Two Coral Necklaces
polymer clay

Right
Caned Disk Necklace
polymer clay

Photographs
by Steven Ford

Above
Loop Maple Brooch, 1996
sterling, glass beads, colored grout
1 x 3½"

Above right
Triangle Spiral Drop Earrings, 1993
sterling, glass beads, colored grout
3 x 3"

Mary Kanda
Gloucester, Massachusetts

At different times, Mary Kanda has worked in ceramics, etching glass, glassblowing, torch-firing enamels, lapidary, glass mosaic, and production jewelry. This varied background represents more than twenty years of searching for the medium that suited her best. Five or six years ago, she first combined glass mosaic with metal jewelry. In true mosaic, each chip must be laboriously cut and fitted in place, so as a substitute, she decided to place glass seed beads cemented with colored tile grout in silver frames. The result is something like the traditional micro-mosaic. Her innovation is unique in the production marketplace, allowing her to make colorful earrings, brooches, and bracelets.

While the metal backs for earrings are cast, most other frames are fabricated of sheet and wire. Each bead must be placed in the frame by hand. Kanda presently employs three people part-time to help with different aspects of the production, but she does not seek any further mechanization of the process. Because she likes her labor – probably because it's a complex, multidisciplinary process – Kanda seeks no improvements. Like many production jewelers, she sees handwork as necessary to a good quality of life.

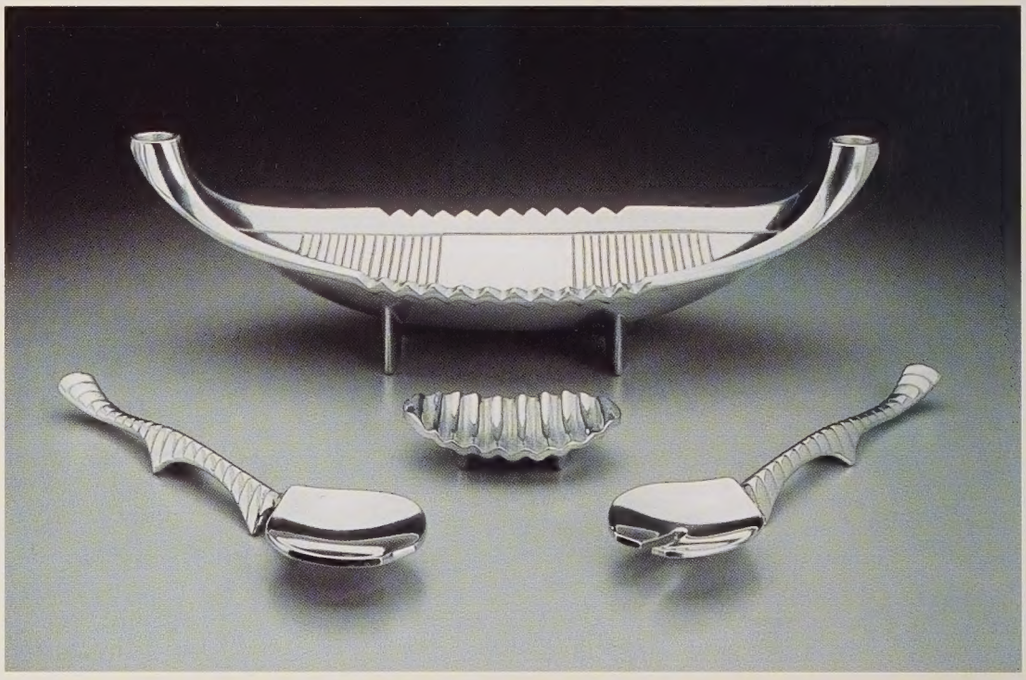
BBM

Peter Diepenbrock
TROY
Providence, Rhode Island

After graduating from Rhode Island School of Design in 1984 with a degree in industrial design, Peter Diepenbrock spent several years primarily producing large objects such as abstract sculpture and, later, limited edition furniture. In 1993, however, a surprisingly strong response to a bronze bottle opener that Diepenbrock cast in a whimsical dinosaur-like form caused him to start his company TROY. Diepenbrock describes TROY as a "creative development studio devoted to the manufacture of high quality table top products." He now makes sculpture under his own name and the new products under the business name.

In producing objects for TROY Diepenbrock utilizes an exceptionally broad range of subcontracted industrial manufacturing processes. For example, his fanciful picture frames are made from resin cast by one company then, after the raw plastic castings are cleaned up in Diepenbrock's studio they are electroformed in silver by another industrial company. His aluminum centerpiece candle holder and *Saladmanders* salad servers are foundry sand cast by still another company which also polishes them. Having this work done out of house reduces the investment in equipment while maximizing Diepenbrock's design range and freedom.

DF



Top

Taj, Jes, and Zig, picture frames, 1992
electroformed silver over epoxy resin
height of tallest: 5"

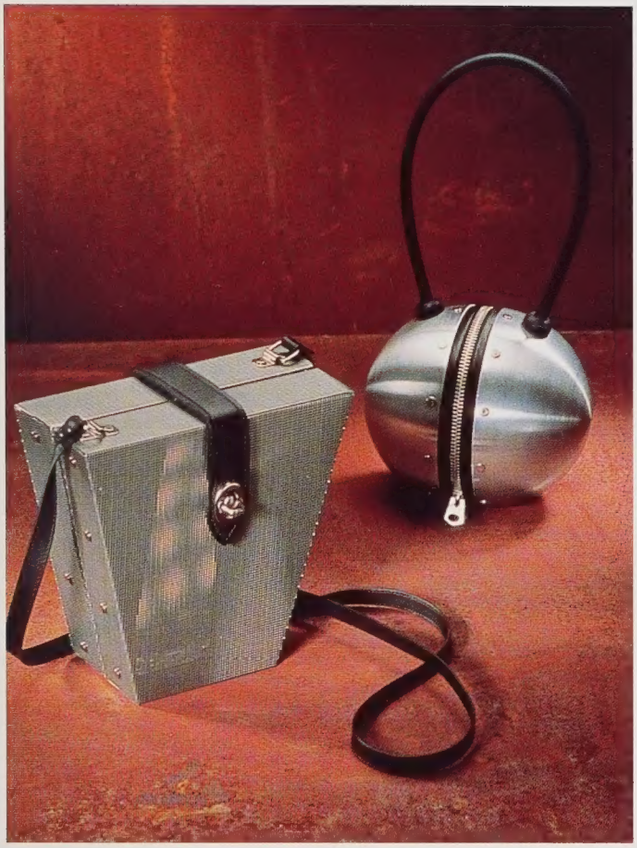
Photographs by James Beards

Above, top to bottom

Poseiden, centerpiece, 1996
aluminum
6 x 19¼ x 7⅝"

Aluso, soap dish, 1996
aluminum
1 x 5 x 3½"

Saladmanders, salad servers, 1996
aluminum
12¾" long



Wendy Stevens
Alloy Design
Boyertown, Pennsylvania

In the early 1980s Wendy Stevens was living on the periphery of New York City's art and fashion worlds. Tending bar at night, studying dance in the morning, Stevens experimented with designs for metal handbags and belts in the afternoon. The tools in her small apartment's work space consisted of a pop riveter, tin snips, a file, and a soldering iron she bought for a dollar.

With no formal training in metals, but with a great deal of tenacity and passion, Stevens has produced a sophisticated, well-crafted line of handbags, picture frames, lighting, barrettes, and home and office accessories. Starting tentatively and gradually building technical resources and markets, she has accomplished something quite unusual – a product line embraced by four primary markets.

It was Stevens's early, fruitful relationships with sales representatives that helped her enter three of those markets – the fashion market, design and gift shows, and museum store shows. Later, encouraged by metal furniture maker Will Stone who would become her husband and business partner, Stevens was also well-received at the leading retail and wholesale craft shows. By intentionally avoiding jewelry and instead following a much less travelled route, Stevens has distinguished herself from the crowd.

Several years ago, a pregnant Stevens became concerned about the toxicity of soldering fumes. She began producing work using only cold connections. Because her cold connected designs were more cost effective, they turned out to be better for both her health and her business. In Stevens's case it can truly be said that motherhood is the mother of invention.

DF

Top left, left to right

Trapezoid Bag, 1996
stainless steel, leather
4 x 6 x 7"

Hemisphere Bag, 1996
aluminum, leather, rubber, zipper
6 x 6 x 6"

Photographs by
Paul Hazi

Left, top to bottom

Shoulder Bag, 1996
stainless steel, leather
8 x 6½ x 2"

Oblong Purse, 1995
stainless steel, leather
6 x 5½ x 1½"

Pill Box Purse, 1996
aluminum, leather
5 x 5 x 2"

Kim Rawdin
Scottsdale, Arizona

Above
Bracelet, 1990
sterling, corals,
lapis lazuli,
chrysoprase

While teaching in the public school system in Chinle, Arizona, Kim Rawdin started working with Navajo jeweler Gene Jackson. From Jackson, Rawdin learned the technique for making shadow-box bracelets, in which stones project through the upper surface of a hollow bracelet. Traditionally, such bracelets are usually symmetrical; and are set only with the stones typically used by Navajo jewelers. Rawdin stretches the formula a bit by placing the stones asymmetrically, and by using a wide range of colors and shapes. For some bracelets, he replaces the stones with irregular silver forms, making an exuberant biomorphic bracelet.

In another personal touch, Rawdin composes a short Haiku verse for every design, and stamps it inside each bracelet.

BBM

Joan Parcher
Providence, Rhode Island

Joan Parcher has designed some of the most restrained, and most innovative production jewelry of the past decade. Her *Mica* necklace and *Ball and Hoop* necklace are particularly memorable. These *Mica* earrings are typical of her recent work. Mica works well with Parcher's taste for functional simplicity. Mica can't be forced into baroque extravaganzas of form, but does seem to be perfectly suited for simple geometric shapes.

Parcher made her first mica jewelry some years ago, never figuring it would become a suitable material for production jewelry. However, the material is very light, making large forms possible. It also sparkles, and it has a seductive iridescent quality, too. Here, Parcher uses the translucence of mica to build up the color density, as if the material was washes of watercolor.

BBM

Left
Mica, earrings
mica, sterling, 14k post
largest size: 1¾" diameter

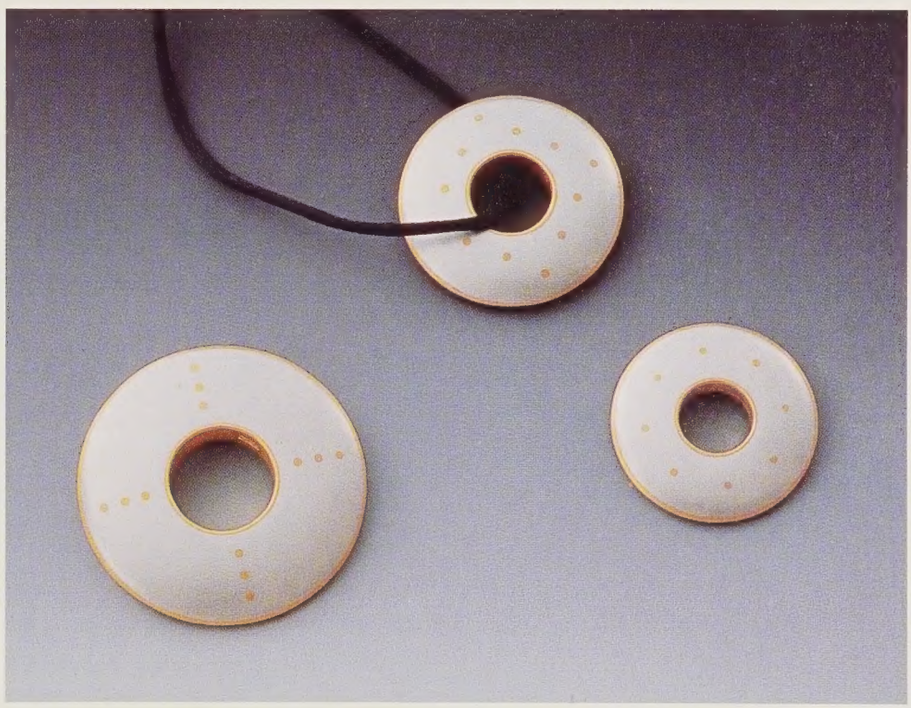
Photograph by James Beards

Abrasha
San Francisco, California

Before he moved to the United States in 1977, the Dutch-born jeweler Abrasha received his formal training in the German jewelry center of Pforzheim. This training is evident in these skillfully crafted pendants. Originally hand-ground from two mild steel hardware store washers, the two stainless steel halves that form the pendants are now cut and tapered on a lathe by a machinist. This is the only major time-saving step in making the pendants, however. Despite the fact that the 24k gold rivets and most of the other details are cold connected, the degree of precision demanded by Abrasha's aesthetic and training makes these pieces quite time consuming. It takes Abrasha four to six hours to assemble the seventeen components of the largest pendant.

Abrasha currently markets his work through various wholesale and retail venues including consignment galleries and craft shows. He also receives a substantial amount of local commission work.

DF



Washer Pendants, 1996
stainless steel, sterling, 24k
largest: 1¾" diameter

Photograph by Ronnie Tsai

Above
Spanish Style Necklace and Earrings, 1995
18k, cultured pearls, diamonds
necklace: 7" diameter;
earrings: 1½ x ¾"

Photograph by Ralph Gabriner

Cathleen Bunt
Kihei, Maui, Hawaii

When Cathleen Bunt graduated with a BFA from New York State University at New Paltz in 1979 she knew she wanted to make a living at her work but she wasn't sure how to go about it. "Coming out of school you don't have a clue what to do," Bunt says.

Fortunately, Bunt got a job in New York City working for production jeweler Larry Seegers. This experience not only improved her bench skills but also introduced her to the craft show circuit and exposed her to Seegers's marketing skills and business acumen. With Seegers's encouragement, Bunt eventually exhibited at her first craft show. She remained in Seegers's employ for another year until her business could stand on its own.

In the years since, Bunt's work has evolved in a manner often seen in the world of production jewelry. She began her career working in sterling combined with aluminum and other nonprecious materials, but as her skills and confidence grew she moved to gold and gems. When her work consists of precious materials, Bunt finds the public more willing to compensate her adequately for the substantial amount of time and care she expends in making her complex and technically challenging jewelry.

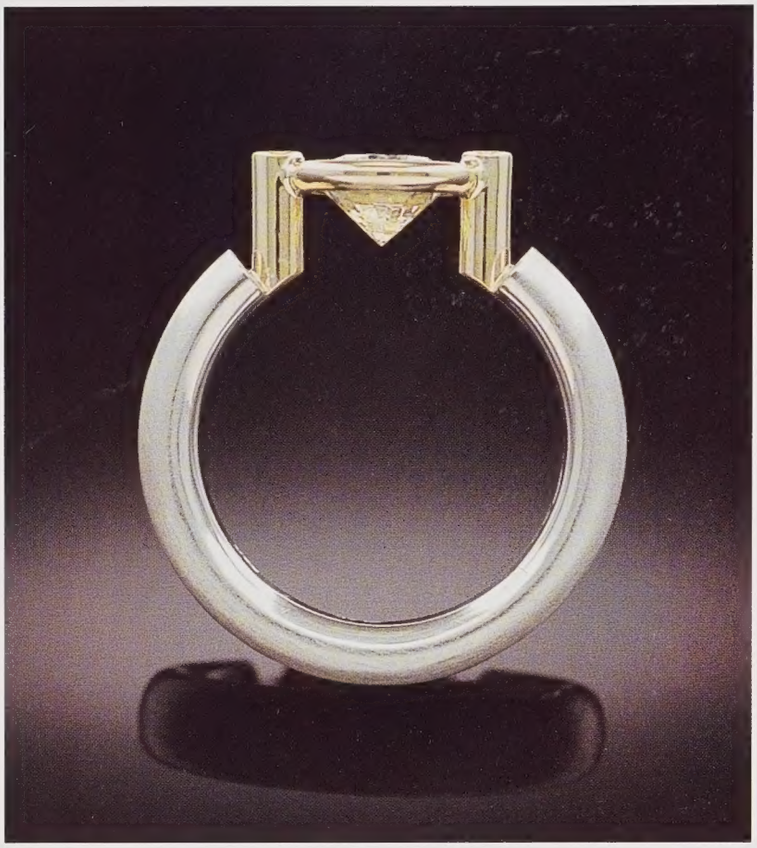
DF

Whitney Boin
New York, New York

The diamond engagement ring is one of the most traditional and emotionally charged forms of jewelry. Couples who normally would not give precious jewelry a second look often spend a great deal of time and money on their engagement rings. The societal expectations and associations for these rings plus the classical simplicity of the engagement ring format make coming up with a truly new engagement ring one of the most difficult design challenges in the precious jewelry world.

Whitney Boin's *Post Engagement Ring* is his award-winning response to this challenge. Always an innovator, the prolific Boin has won more design awards than any other jeweler of his generation. Marketing his work primarily through JCK's Las Vegas show, Boin has substantially trimmed his line to focus on his *Post Ring* design and on variations on this one, signature concept. Because the wholesale fine jewelry market is relatively conservative, Boin has to constantly try to find the most successful balancing point between the market's need for consistency and his own need for innovation.

DF



Post Engagement Ring, 1996
produced since 1988
platinum, 18k
Photograph by Todd Flashner

Stephen Dixon
Corbett, Oregon

The largest components of the retail fine jewelry market are rings and earrings. As his business has grown, rings have become Stephen Dixon's primary focus. Dixon maintains, "there is a different psychology in the sale of rings, a built-in market with less price resistance. It doesn't matter if we're in The Gulf War or whatever – people still get married."

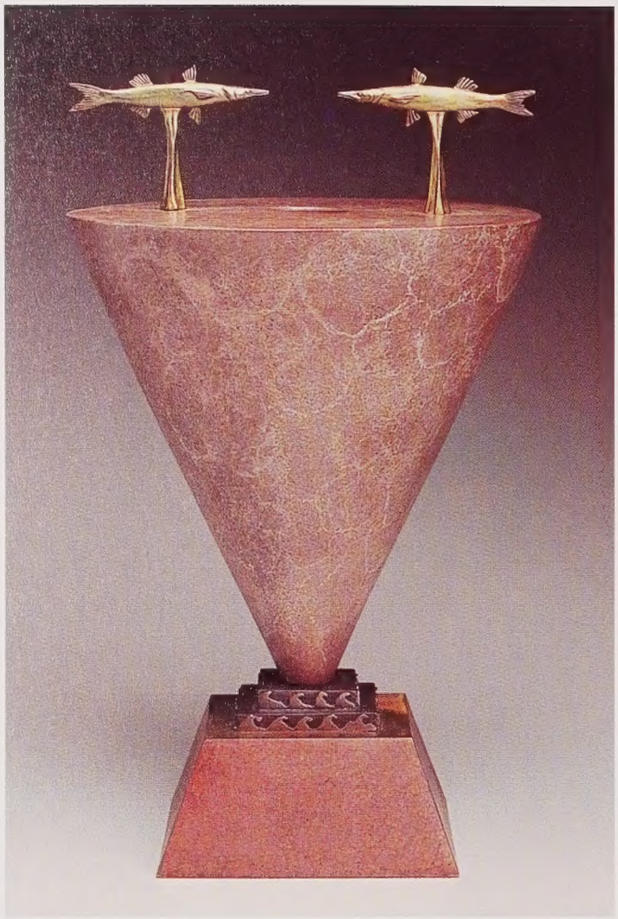
Many of Dixon's design choices come from his desire to maximize the color contrast of 14k yellow and white gold. The sandblasted finish as well as the slight beveling between the layers of gold are important in achieving this contrast. Initially, Dixon found the public reluctant to accept a matte finish but over time his audience has become far more receptive.

In this series of rings, Dixon does much of the initial wax work on a lathe and then casts the waxes in three parts. Unlike most production jewelers, Dixon prefers the control and expediency of in-house molding and casting.

DF

Four Men's Wedding Bands, 1997
14k yellow gold, 14k white gold

Photograph by Dennis Wyancko



Joseph Pozycinski and Georgia Pozycinski
Pozycinski Studios
Sparta, Missouri

Joseph and Georgia Pozycinski specialize in decorative cast bronze vessels. Joseph had trained as an electrical engineer but had taken up wood-turning; Georgia's degree was in zoology, but she worked as a potter. Around 1992, they started collaborating on bronze vessels, which meant they had to teach themselves all the required techniques. Joseph set up their sand-casting foundry. He is responsible for the designs of vessels and bases, for making patterns, and for pouring the large castings. His woodworking experience serves him well when he makes the patterns. Georgia, with her background in zoology, designs and models the animals that serve as the focus of each piece, and specializes in patination. She points out that patination resembles raku firing, in that both processes use heated metal oxides to develop colors.

Because of the difficulty of casting and coloring bronze, the work of Pozycinski Studios is hard to imitate. Nonetheless, their designs are copyrighted and registered, and they constantly introduce new designs into their line. Their work, in its plain geometry and in the decorative flourish of the animal imagery, call to mind some of the lacquered metal vases of the French Art Deco designer, Jean Dunand.

BBM

Above
Barracuda Vessel, 1995
patinated bronze
19 x 11½ x 11½"

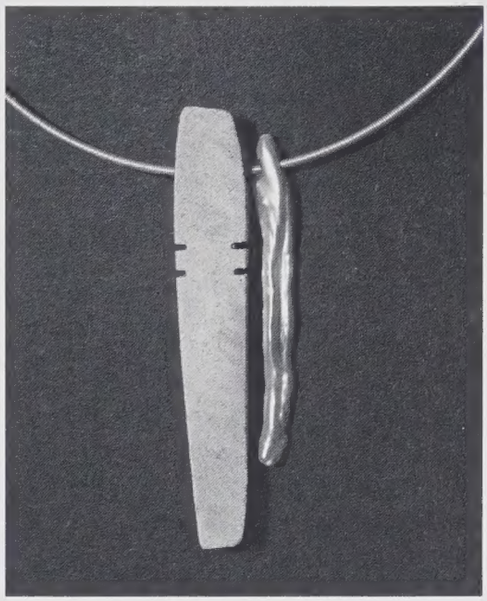
Right
Chameleon Vessel, 1994
patinated bronze
12 x 14 x 14"

Photographs by Tom Davis

Jewelry Artist
Ken Bova

FACERÉ JEWELRY ART

City Center
1420 5th Ave.
Seattle, Wash.
(206) 642-6768



Concrete, Pearl, Gold and Steel.

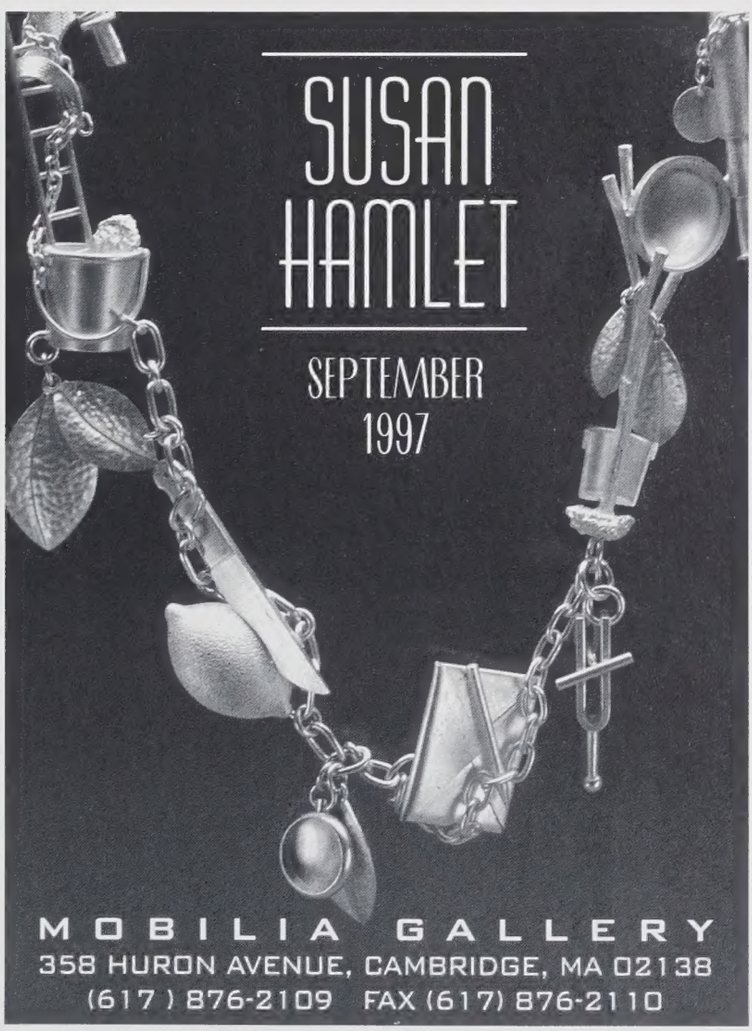
J. COTTER GALLERY
THE GOLD AND SILVERSMITH OF VAIL
234 Wall Street / Vail CO 81657 (303) 476-3131

CONTEMPORARY JEWELRY & FINE ART
Since 1970

OXOXO
gallery

jewelry
sculpture
objects

1617 sulgrave avenue baltimore maryland 21209
410/466-9696



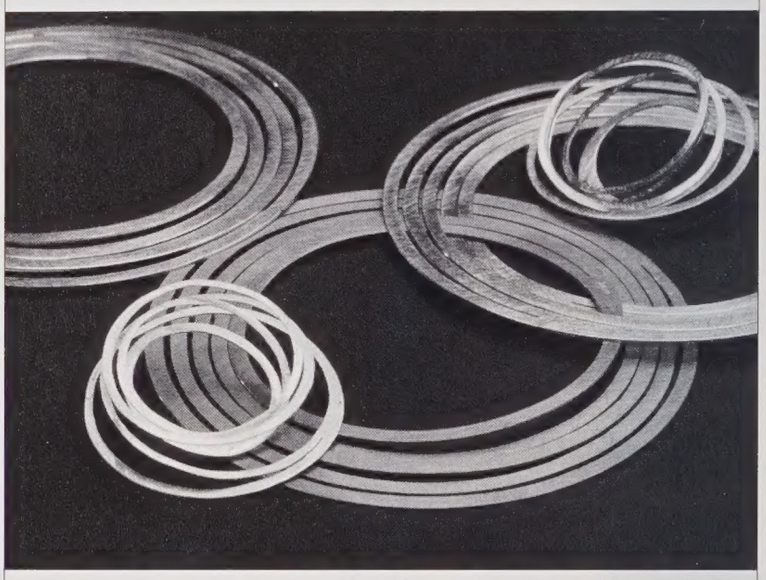
MOBILIA GALLERY
358 HURON AVENUE, CAMBRIDGE, MA 02138
(617) 876-2109 FAX (617) 876-2110

Françoise and Claude Chavent
"Pilier Fragment" series in wrought iron and 18k gold

TELLURIDE GALLERY OF FINE ART

130 EAST COLORADO AVENUE · BOX 1900 . TELLURIDE, CO 81435
tel. 970.728.3300/970.728.4242 fax 970.728.9228

REIKO ISHIYAMA

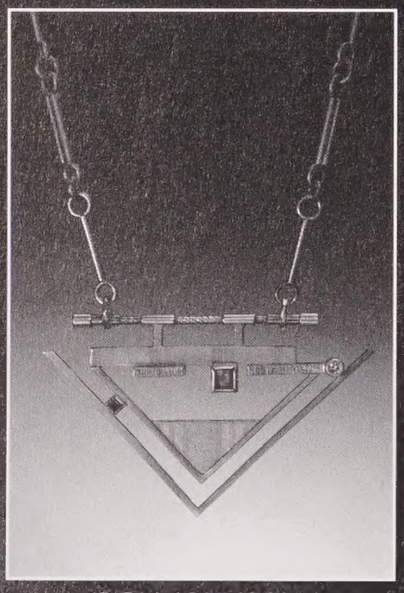


Bracelets, sterling silver, gold vermiel

OBJECTS OF DESIRE

3704 Lexington Road, Louisville, KY
502.896.2398

CREATIVE METALSMITHS



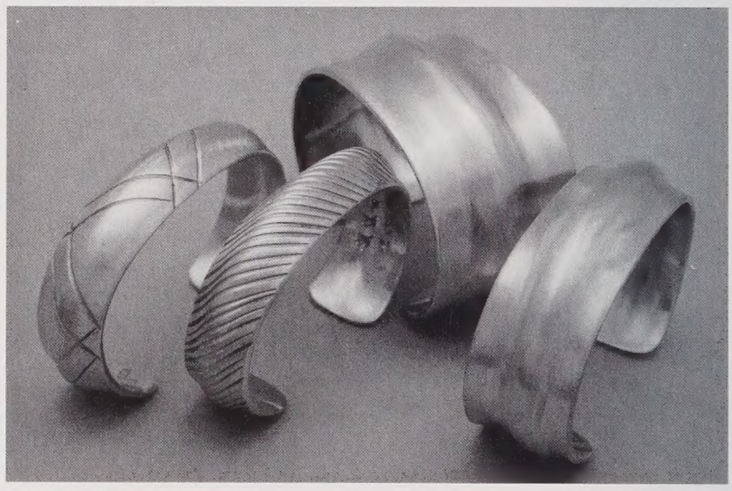
DON JOHNSON

Photo: Ralph Gabriner

Nell Chandler
Susie Chin
Bart Clauss
Andrew Cooperman
Wren Henderson
Molly Hollingsworth
Cathy Holt
Jack Jennings
Don H. Johnson
Peggy Johnson
Mary Krimendahl
Betty Helen Longhi
Christine Lux
Kim Maitland
Barbara McFadyen
John Podlipec
Melinda Risk
Mary Rogers
Susan Taetzsh
Stephen Walker
Craig Zweifel

AN ALL METALS GALLERY
ESTABLISHED 1978

117 E. Franklin St.
Chapel Hill, NC 27514
919 967 2037



Hydraulic formed cuffs with the smooth fluid curves of contemporary sculpture. In fourteen guage sterling with a brushed or high polish finish.

Brochure available on these and a line of hand forged items. Galleries, please request on your letterhead. Hydraulic forming three-day workshop planned in early '98. Call or write for details.

HENRY LITCHFIELD
Metalsmith

910 E. Fairoaks • Peoria, IL 61603 • (309) 682-0648

Brooch by Shana Kroiz

92nd Street Y Art Center

Beginning - Advanced Courses & Workshops in Jewelry & Metalsmithing

Fall term begins September 17

Special Jewelry Workshops:

A Tale of Two Cups: Jewish Ceremonial Art
with Fred Fenster

Enameling on Vessel Forms
with Sara Perkins

Advanced Stonesetting Techniques
with David Butler

Wood and Silver Inlay
with Rolando Negoita

Call **(212) 996-1100**

92 St Y

School of the Arts
1395 Lexington Avenue
New York, NY 10128
An agency of UJA-Federation

For the Best
Quality
Use a Specialist

Ralph Gabriner/Photography
(914) 376-0175

SILVERSMITHING JEWELLERY Workshops in Ireland Spring--Summer--Winter

Tutor.....Brian Clarke.

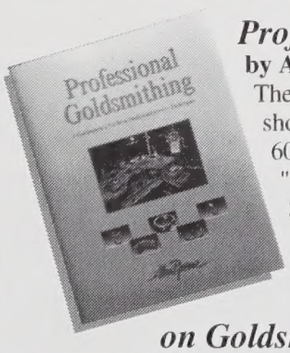
Established in 1993

Eight "two week" workshops entitled " Through the plasticity of metal" will be held from June to September, with the addition of two in Spring, and two in Winter. All the workshops are residential and are suitable for the beginner and experienced student, who will gain new skills in the making of hollow forms through Raising, Forging, Chasing, Repoussee, Dieforming, etc., and expand their potential in a friendly instructive atmosphere with a strong Celtic flavor.

Please write, phone, fax or E-mail, for information

BRIAN CLARKE,
The Old Schoolhouse, Ballinaclash, Rathdrum, Co.Wicklow, Ireland.
Phone/fax ( )-(353)-(404)-46385
Fax ( )-(353)-(404)-46060
E-mail ybc@iol.ie

Learn From Masters



Professional Goldsmithing
by Alan Revere
The classic book on jewelry making shows hundreds of tools and techniques. 600 illustrations with 417 in color.
"Two gold thumbs up" - *Metalsmith*
$69.95

Revere on Goldsmithing
Over 20 hours of expert instruction. Countless tricks. Unbelievable close-ups. "Better than looking over a master's shoulder"- *Tim McCreight*
Available individually or purchase the set for $399.00

REVERE ACADEMY
OF JEWELRY ARTS

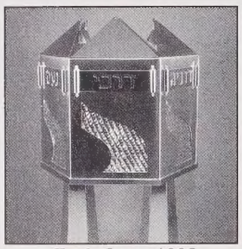
45 short classes leading to certificates and diplomas: Beginning Jewelry, Repair, Goldsmithing, Setting, Engraving, Design, Gemology, Wax, Casting, Metalsmithing, Platinum, Molds, Rendering and much more.

Information:
415.391.4179
Books & Videos:
800.844.9442

760 Market Street • Suite 900 • San Francisco • California 94102

Visiting Artists Workshops

clay ◆ fiber ◆ metal ◆ wood



Torah Crown, 1995
Munya Avigail Upin

September 27 & 28

Woven Metal Techniques
Munya Avigail Upin

November 1 & 2

Holloware -- Forming & Construction
Michael Banner

call, write or email for workshop brochures

25 Sagamore Road Worcester, MA 01605
508-753-8183, ext.3001 ◆ Fax 508-797-5626
email: craftcenter@worcester.org
www.craftcenter.worcester.org

Worcester Center for Crafts

PENLAND

Fall 1997

Robert Ebendorf–
Traditional/Contemporary

Students will study the fundamentals and develop strong fabrication skills while learning innovative approaches to metalsmithing. The class will include demonstrations on stonesetting, cold connections, soldering, and surface textures. **Eight weeks: September 28–November 21, 1997.**

Spring 1998

Robert Ebendorf–
Expression & Adornment

Working with traditional and alternative materials–silver, copper, wire, recycled tin, found objects–students will fashion jewelry of personal importance, expression, and adornment. We will stress both technique and content (or intent). There will be lectures and demonstrations with plenty of time for individual attention. **Eight weeks: March 8–May 1, 1998.**

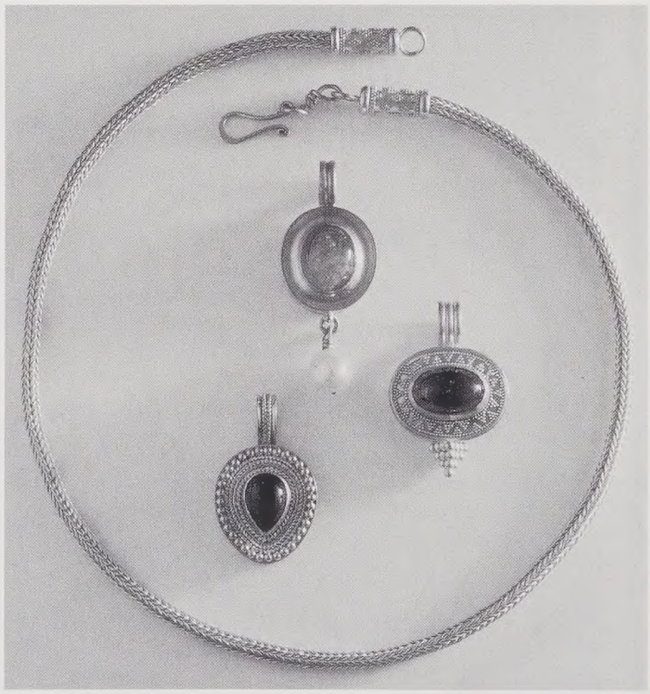
Penland School of Crafts
Penland, NC 28765
voice 704-765-2359
fax 704-765-7389

Call or write for information or visit our web site http://www.arts.ufl.edu/penland/

JEWELRY ARTS INSTITUTE

Bessie Jamieson, President — Robert M. Kulicke, Consultant

Instruction in
CLASSICAL JEWELRY TECHNIQUES



Ancient granulation in silver and gold, Chainmaking, Lapidary and Classical Settings, Byzantine and Modern Enameling.

1998 Summer Intensives
July 6-10, 13-17, 20-24, 27-31

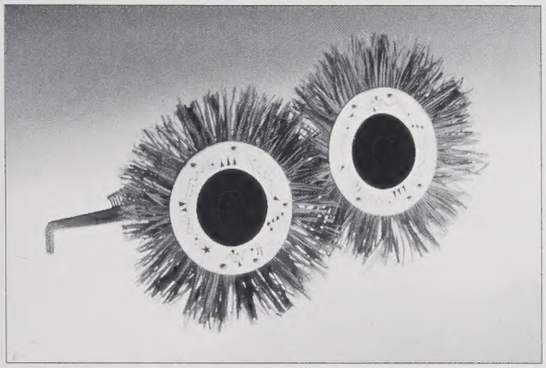
Year Round Classes

Call 212-362-8633 or write to

JEWELRY ARTS INSTITUTE
2231 Broadway
New York, NY 10024

Audio-visual Library

"OP ART": Eyeglasses by Jewelers



Tami Dean, "Zatchoo"
Bronze, sterling silver, copper, brass 14K gold, mirror, raffia, rubber

The SNAG Audio/visual Library is updating and expanding its slide collection.
We would like to add slide reproductions of the works of members who have not previously been included in the collection.
Please write or call for information.

For a list of available slide packets,audio/visual materials

SNAG

Alan Mette / Billie Theide
SNAG Audio/visual Library
School of Art & Design
408 East Peabody Drive
University of Illinois
Champaign, IL 61820
PHONE (217) 333-1725

MIAMI JEWELRY INSTITUTE inc.

5 and 10-day Courses

Introductory Jewelry
Basic Stone Setting
Jewelry Repair
Wax Techniques/Casting
Practical Gemology
Gemstone/Jewelry Appraisal

3 & 6 Month Jewelry Manufacturing Program

3 & 6 Month Jewelry Design Program

Write or call for Catalog

Miami Jewelry Institute
The Bakehouse Art Complex
561 N.W 32nd Street Miami FL 33127

(305) 573-5707

VISUALIZE DESIGN ATTAIN

Jack daSilva "Foundation Series: Seder Plate", 1996
Sterling, Granite. Traveling with
ARTISANS IN SILVER: JUDAICA TODAY exhibition

Expand your abilities, ideas and studio discipline by learning to work metal with a hammer.
daSilva's METAL DESIGN STUDIO offers workshops dedicated to the preservation of ancient and traditional metals techniques for contemporary expression.

Ongoing classes by Jack daSilva in
FORGING, RAISING, ANTICLASTIC,
PHOTOGRAPHY, CHASING-REPOUSSE and MORE.

DISCOUNTS FOR STUDENTS, SENIORS, GUILD AND SNAG MEMBERS.

ANVILS, RAISING, ANTICLASTIC STAKES, HAMMERS AND CHASING TOOLS NOW AVAILABLE. CALL TODAY ! !

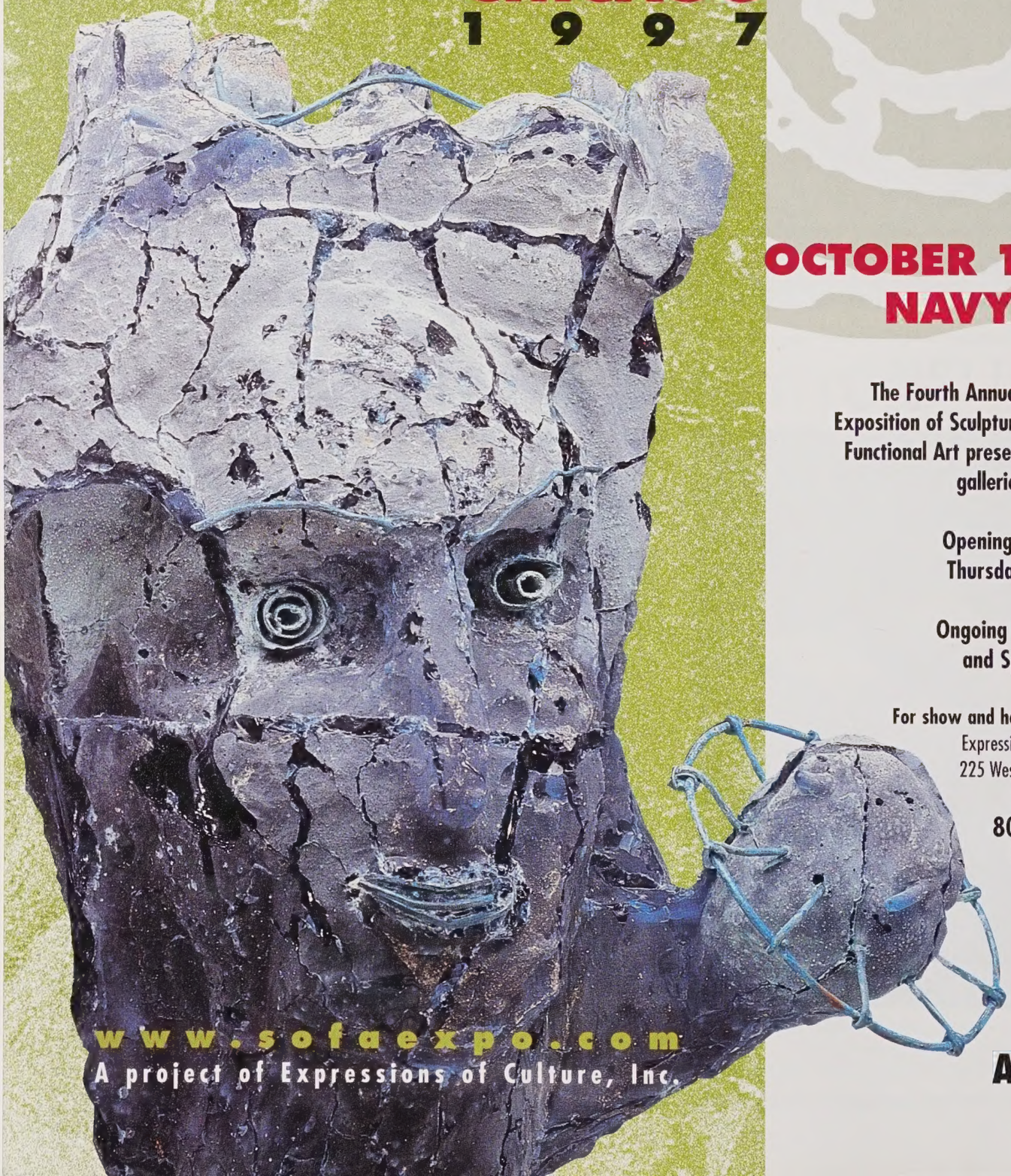
da Silva's METAL DESIGN STUDIO

4955 B Appian Way El Sobrante, CA 94803
510-223-1616

SOFA

SCULPTURE OBJECTS FUNCTIONAL ART

EXPOSITION CHICAGO 1997



OCTOBER 17-19
NAVY PIER

The Fourth Annual International Exposition of Sculpture, Objects and Functional Art presented by 90 art galleries and dealers.

Opening Night Benefit
Thursday, October 16

Ongoing Lecture Series and Special Exhibits

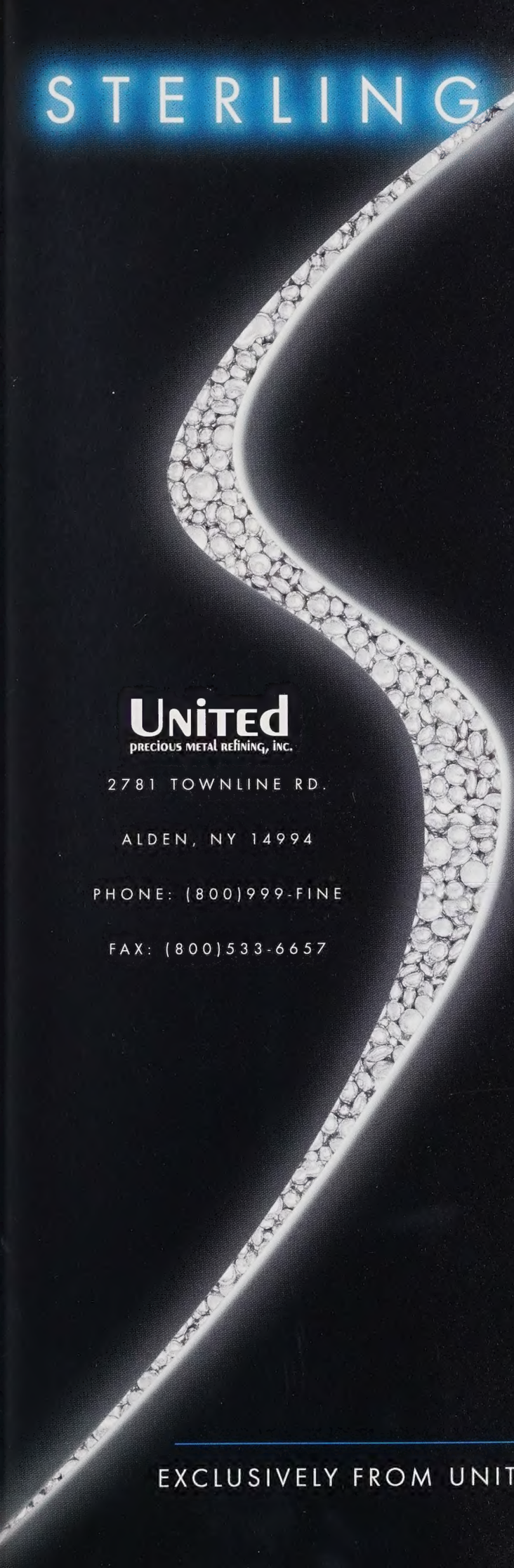
For show and hotel information:
Expressions of Culture, Inc.
225 West Huron, Suite 220
Chicago, IL 60610
800.563.7632
Fax 312.654.0872
sofa1@aol.com

Swizzler
Hank Murta Adams
represented by
Elliott Brown Gallery

www.sofaexpo.com
A project of Expressions of Culture, Inc.

ABSOLUT®

STERLING SILVER #57



UNITED'S STERLING SILVER #57 AND OUR NEW #97 ARE ABSOLUTELY THE BEST SILVER YOU CAN BUY, GUARANTEED. THESE SILICON DEOXIDIZED STERLING SILVER CASTING GRAINS ARE COMPLETELY RECASTABLE, HAVE REDUCED POROSITY, NO FIRESCALE AND ARE TARNISH RESISTANT. THEIR QUALITY AND EXCLUSIVITY ARE GUARDED BY TWO U.S. PATENTS. FOR THE ONLY GUARANTEED PRODUCT OF ITS KIND, CALL UNITED PRECIOUS METAL REFINING INC. AT 1-800-999-FINE(3463)

UNITED
PRECIOUS METAL REFINING, INC.

2781 TOWNLINE RD.

ALDEN, NY 14994

PHONE: (800)999-FINE

FAX: (800)533-6657

EXCLUSIVELY FROM UNITED PRECIOUS METAL REFINING, INC.

NEW PRODUCTS

- EUROPEAN CHARCOAL BLOCKS
  Denser, doesn't break apart as quickly.
- GERMAN BLUE ROUGE FOR SILVER
  Brighter with less streaking.
- GERMAN PITCH
  Red for hard, Black for soft.
- CLASSICAL LOOP-IN-LOOP CHAINS
  Jean Stark's book on chain making.
- ULTRA FINE PLIERS
  Including newest Lindstrom pliers with ergonomic handle and adjustable tension on spring. Ideal for professional chain work.

SINUSOIDAL STAKES
DESIGNED BY HEIKKI SEPPA

Our famous line of quality stakes and hammers is going to be even better. We are currently developing a line of sinusoidal stakes in association with the renowned Heikki Seppa. These stakes will incorporate another Heikki Seppa innovation, the end hook stake, available exclusively at ALLCRAFT
Call for scheduled availability.

THE "MASTERCRAFT SERIES"

Jointly sponsored by the 92nd Street Y and ALLCRAFT at the 92nd Street Y.
A series of specialized workshops directed toward enhancing the skill sets of experienced metalsmiths.

We will begin the series with a three day workshop, September 14-16, 1997, in New York.
It will be led by Lee Marshall of Bonny Doon Engineering, and will cover
"HYDRAULIC DIE FORMING TECHNIQUES"

KILNS

We carry a large selection of KILNS, always at *discounted prices.*

We are distributors for Amaco, Kerr, Paragon, Ultra-lite and VCELLA.
We feature VCELLA for those who require only the *very best.*

VCELLA KILNS are individually crafted, made with a steel body and extra insulation to ensure quality and safety. If you are considering purchasing a kiln, ask us about VCELLA.

VCELLA KILNS - Quality and Safety.

FOREDOM SPECIAL
2272 KIT

S series motor, electronic foot control, handpiece,etc. List $269.00
Special Price $199.00

ALLCRAFT
JEWELRY SUPPLY COMPANY

Look for Additional New Product Announcements in Future Issues

MAIN OFFICE
MAIL ORDERS & SHOWROOM
666 Pacific Street, Dept. 204
Brooklyn, Ny 11217
718-789-2800

MANHATTAN SHOWROOM
45 West 46th Street, 3rd Floor
New York, NY 10036 Dept 204
212-840-1860
Order Hotline: 800-645-7124

Send $5 for Catalogue or Call with Credit Card Number

ALPINE CASTING CO.

CUSTOM JEWELRY CASTING
AND
FINISHING

SILVER • BRONZE • BRASS • PEWTER

WE SPECIALIZE IN BEADS, CHARMS AND OTHER SMALL COMPONENTS!

High quality!
Small and large quantities!
Short production times!
On time delivery!
Call us toll free for more information!

FREE SAMPLES!

800-365-2278 • 719-442-0711 FX

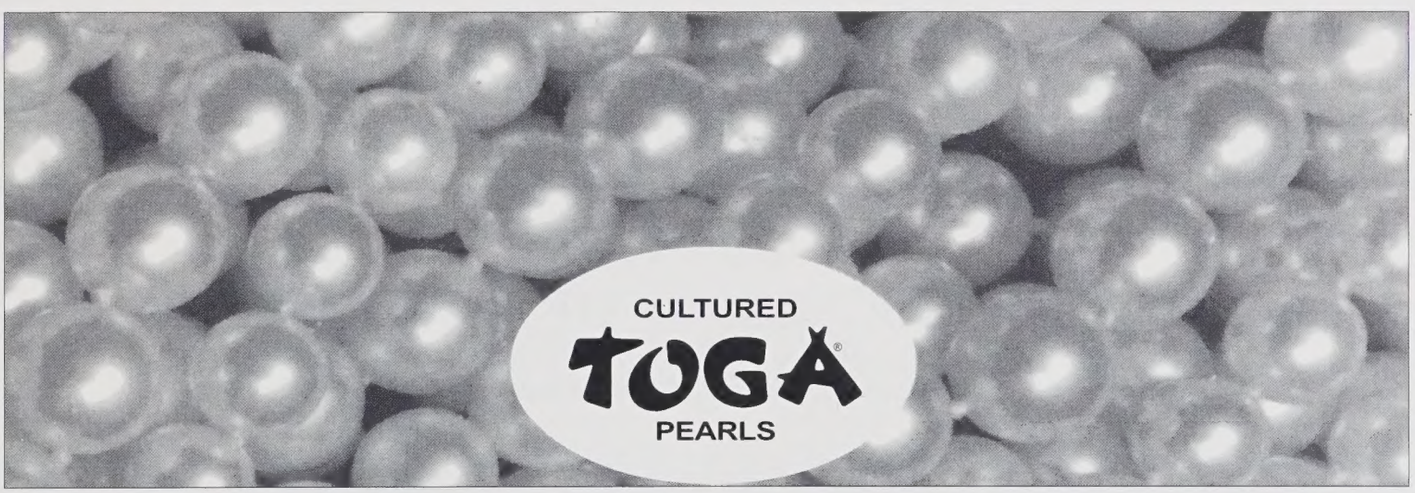
3122 KAREN PL
COLORADO SPRINGS, CO
80907

TIM ROARK IMPORTS

Importers and Cutters of Fine Gemstones, Cabochons and Carvings

190 Tenth Street, N.E. • Atlanta, Georgia 30309
(404) 872-8937

THE JEWELERS BOARD OF TRADE



biwa
all shapes & sizes
fresh water
south sea
loose and in strands

half drilled &
undrilled
pearls

a good source for the
usual and the unusual

MEMBER: JBT AND DIAMOND DEALERS CLUB

maurice goldman & sons, inc.

22 WEST 48TH STREET NEW YORK NY 10036
212-575-9555 800-847-8878 FAX 212-575-9503

GOLD
SILVER
PLATINUM
PALLADIUM
RHODIUM

Eastern Smelting & Refining Corp.

1896 — *Celebrating 100 Years* — **1996**

37-39 Bubier Street Lynn, Massachusetts 01901

Telephone 617-599-9000 or 800-343-0914 • FAX 617-598-4880

■ CUSTOM PROCESSORS OF JEWELRY SCRAP

***Eastern** is a full-service refinery which contributes to the effective management of your precious metal scrap by maximizing your profits & improving cash flow.*

- Karat Gold
- Polishings
- Filings
- Grindings
- Floor Sweepings
- Filters
- Gold Filled & Plated
- Bench Waste
- Sterling
- Sprues
- Sludges
- Vacuum Bags & Dust
- Crucibles & Slags
- Old Carpets & Flooring

Whether you

wire it, bead it,
flux it, pierce it,
string it, screw it,
post it, enamel it,
solder it, mount it,
clasp it, link it...

(you get the idea?)

Write for our new illustrated catalog

WE STOCK IT.

For immediate delivery, Call Toll Free
800/223-7550

In New York State, call 800/442-8444
Monday to Friday 8 AM-4 PM E.S.T.

NEW! Tool Department

Myron Toback Inc.

Visit our Showroom/Stockroom at

25 West 47th St., NY, NY 10036 212/398-8300 24 Hour FAX 212 • 869-0808

Sierra Pacific Casting INC

Let our highly-skilled staff provide that extra touch for your unique models and volume orders. We cast sterling, fine silver, and yellow, white, green, and pink gold in a variety of karats. We make vulcanized and RTV molds and offer a selection of finishing techniques and services including texturing, fusing, soldering, sizing, production setting, and assembly.

Call Gabriel Sider or Terry Truong to develop the plan that best serves your casting and finishing needs.

P 415 285.8118 F 415 285.4390

2121 Bryant Street San Francisco CA 94110-2135
MAIL: PO BOX 410956 San Francisco CA 94141-0956

Located in the heart of San Francisco for 25 years, our facility conforms to and exceeds both federal environmental and safety standards as well as California's stricter regulations.

• Cast Mountings and Findings • Alloys, Karat Grain, Solders, Wrought Metals • Diamonds, Colored Stones, Match and Bag Services • Contract Casting Services • Cast Mountings and Findings • Alloys, Karat Grain, Solders, Wrought Metals • Diamonds, Colored Stones, Match and Bag Services • Contract Casting Services • Cast Mountings and Findings • Alloys, Karat Grain, Solders, Wrought Metals • Diamonds, Colored Stones, Match and Bag Services • Contract Casting Services • Cast Mountings and Findings • Alloys, Karat Grain, Solders, Wrought Metals • Diamonds, Colored Stones, Match and Bag Services • Contract Casting Services • Cast Mountings and Findings • Alloys, Karat Grain, Solders, Wrought Metals • Diamonds, Colored Sto
loys, Karat Grain, Solders,
Wrought Metals • Diamo
id Findings • Alloys, Karat
Grain, Solders, Wrought M
: Mountings and Findings
• Alloys, Karat Grain, Solde
Services • Cast Mountings
and Findings • Alloys, Ka
ontract Casting Services •
Cast Mountings and Finc
l Bag Services • Contract
Casting Services • Cast M
l Stones, Match and Bag
Services • Contract Castii
amonds, Colored Stones,
Match and Bag Services •
ught Metals • Diamonds,
Colored Stones, Match ar
, Solders, Wrought Metals
• Diamonds, Colored Sto
loys, Karat Grain, Solders,
Wrought Metals • Diamo
id Findings • Alloys, Karat
Grain, Solders, Wrought M
: Mountings and Findings
• Alloys, Karat Grain, Solde
Services • Cast Mountings
and Findings • Alloys, Ka
ontract Casting Services •
Cast Mountings and Finc
l Bag Services • Contract
Casting Services • Cast M
l Stones, Match and Bag
Services • Contract Castii
amonds, Colored Stones,
Match and Bag Services •
ught Metals • Diamonds,
Colored Stones, Match ar
, Solders, Wrought Metals
• Diamonds, Colored Sto
loys, Karat Grain, Solders,
Wrought Metals • Diamo
id Findings • Alloys, Karat
Grain, Solders, Wrought Metals • Diamonds, Colored Stones, Match and Bag Services • Contract Casting Services • Cast Mountings and Findings • Alloys, Karat Grain, Solders, Wrought Metals • Diamonds, Colored Stones, Match and Bag Services • Contract Casting Services • Cast Mountings and Findings • Alloys, Karat Grain, Solders, Wrought Metals • Diamonds, Colored Stones, Match and Bag Services • Contract Casting Services • Cast Mountings and Findings • Alloys, Karat Grain, Solders, Wrought Metals • Diamonds, Colored Stones, Match and Bag Services • Contract Casting Services • Cast Mountings and Findings • Alloys, Karat Grain, Solders, Wrought Metals • Diamonds, Colored Stones, Match and Bag Ser

Mountings and Findings
Die-Struck Settings
Alloys, Karat Grain
Solders, Wrought Metals
Diamonds, Colored Stones
Contract Casting Services

"You Can Rely on Stuller Dependability"™

STULLER
SINCE 1970

Toll-Free Ordering
1-800-877-7777

24-Hour Fax
1-800-444-4741

Internet
http://www.stuller.com

E-mail
info@stuller.com

Taming of the Sprue.

ritical to quality casting is proper sprue placement. And no one is better able to tame the sprue than the artisans at J.A. Henkel Co., Inc.

Through years of experience, we're able to achieve excellent casting results. Our knowledge of the metals we use, and how they flow and harden, enables us to select the perfect spot to sprue - without compromising design and texture.

We cast in all karats and colors of gold, including the new 18K palladium white gold (a dream to set stones in), bronze, sterling and fine silver. We also offer meticulous hand finishing, vibratory mechanical finishing or a com-bination of both - ensuring your needs are met time and time again.

For more information, please call

J.A. Henkel Co., Inc. at 207-729-3599
207-729-3599 FAX
14 Maine Street #7, Brunswick, ME 04011
jahenkel@netquarters.net

VISA MasterCard

J. S. Ritter

JEWELER'S SUPPLY

Tools, Supplies & Equipment

Beads & Findings:
Gold, Silver, Gold Filled, Base Metal.

Metals:
Gold, Silver, Gold Filled, Brass, Copper, Nickel, Niobium.

Displays & Boxes:
Trays Pads, Cotton Filled Boxes, Zip Lock Bags.

"Our knowledgeable staff can help the beginner or professional with technical help or advice."

e-mail: jsritter@agate.net
1-800-962-1468 In Maine 207-772-3822
118 Preble Street Portland, Maine 04101

REACTIVE METALS STUDIO, INC.

Niobium • Titanium
Sheet • Wire • Rod • Tubing
In stock & custom milled.

Findings
Titanium•Niobium
Sterling•Gold•Gold Fill•Beads
Head & Eye Pins

Shining Wave Metals
Mokume-gane • Shakudo
Shibuichi • Bi-Metals

Multi-Etch
Fast, clean multi-purpose etch for Titanium & other metals!

Sparkie
Fusion Welders & Supplies

Twister
Stylus sand blasters

Free Cataog!

520/634-3434
24hr FAX-520/634-6734
PO Box 890 Clarkdale AZ 86324
reactive@sedona.net

Robert Bentley Gemstones

Colored Stones for the Fine Art Jeweler

34 West 46th street • NYC, NY 10036 • 212/302-4846

METALLIFEROUS

METALS TOOLS SUPPLIES

STERLING & FINE SILVER · BRASS · COPPER
RICH LOW BRASS · NICKEL SILVER · BRONZE
NIOBUM · TITANIUM · PEWTER · ALUMINUM

We carry a complete supply of:
Sheet • Wire • Circles • Rod • Tube
Sterling Silver Chain • Silver Findings
Stampings • Machined Brass Parts
Patterned Silver & Brass
Silver Earrings • Bracelets
Findings • Solders
Casting Alloys • Enameling Shapes
Jewelry Tools and Supplies

Volume 2 of the Metalliferous Base Metal Catalog is $4.00
The NEW Metalliferous Silver Catalog is also $4.00
Both Catalogs are available for $7.50

Send for your catalogs today !

Metalliferous, Inc.
212-944-0909 212-944-0644 (fax)
34 West 46th Street, New York, NY 10036

"We'll supply the metal, you supply the talent."

DAVID H. FELL
& COMPANY, INC.

PATTERN SHEET™

and a lot more!

★ **Sheet, Wire, Casting Grain, Solder**

★ **Gold, Silver, Platinum**

★ ***DHF EXPRESS***
Two-Day Refining Service

★ DHF PATTERN SHEET™

★ **Custom orders**

★ **Low minimums**

Call for a free 24-page Products and Services catalog. If you are interested in refining services, please request a Refining Kit and Schedule.

For a DHF PATTERN SHEET catalog, which shows all of our nearly 400 patterns and specialty designs, please send $5 (you may charge it to Visa or Mastercard). You will also receive a coupon redeemable with your first order.

DHF
FINE GOLD
999.9
ONE TROY OUNCE

DAVID H. FELL
& COMPANY, INC.

6009 Bandini Blvd. • City of Commerce CA 90040
(800) 822-1996 • (213) 722-9992 • Fax (213) 722-6567

MasterCard VISA

ESTABLISHED 1973

PATTERN SHEET is a trademark of David H. Fell & Co., Inc. © 1997

J. FEDER, INC.

Dealers of Rare Gems

P.O. Box 7126
St Louis, MO 63177

314-862-4600

THE JEWELERS Member BOARD OF TRADE

HAUSER & MILLER

Precious Metals Products & Refining

Featured Products

Hauser & Miller continues its tradition of working closely with designers and custom manufacturers with the addition of two "Bi-Metal" products to its list of special products stocked at customer request.

BI-METAL SHEET
1/8th 22 KARAT & 1/20th 18 KARAT ON STERLING

FINE SILVER FOR ENAMELING
SHEET UP TO 12" WIDE, CLOISONNE' WIRE

820 RETICULATION SILVER

FULL LINE OF PRECIOUS METALS PRODUCTS
Sheet, Discs, & Wire (round, 1/2 round, square, rectangular & bezel)
Casting Grain, Tubing & Solders.

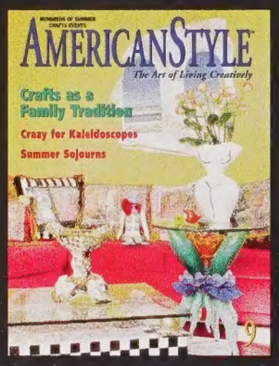
REFINING
Convert your scraps to products or cash.

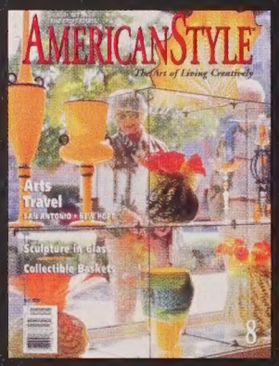
For information and our catalog. CALL 1-(800) 462-7447

HAUSER & MILLER, 10950 Lin-Valle Drive, St. Louis, MO 63123

style + substance

AMERICANSTYLE™ introduces you to artists and takes you into the homes of collectors. It's a fresh approach to the *art of living creatively.*





AMERICANSTYLE™ is the premiere lifestyle magazine for people who love art.

AMERICANSTYLE magazine is the best resource you can buy for your collecting lifestyle. In each issue, you can:

- Plan weekend trips to **festivals, museum exhibits** or **gallery shows** anywhere in the *Datebook,* a regular feature listing more than 500 nationwide art and craft events.
- Track the **trends**... learn about exciting **opportunities** from gallery owners, curators and savvy collectors.

AMERICANSTYLE™ is your primary source for living creatively.

Subscribe now.

CALL 800-272 3893

or via website www.americanstyle.com

E.B.FITLER & Co.

Purveyors of tools, supplies & equipment for fine arts metals programs, artists & hobbyists

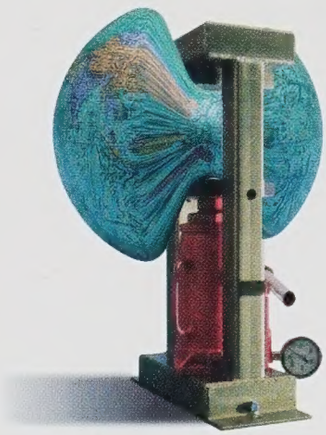
Distributors for:
EUROTOOL
FIORINI- KOKA
FOREDOM
GROBET [DIXON-VIGOR]
SWEST

brass - copper - nickel silver
and rich-low

Kindly forward $5.00 for our catalog

RD 2 Box 176B Milton, DE 19968
302-684-1893 (Eastern)

NOW Making a Good



Impression
on the
World
Wide
Web.

http://www.bonnydoonengineering.com

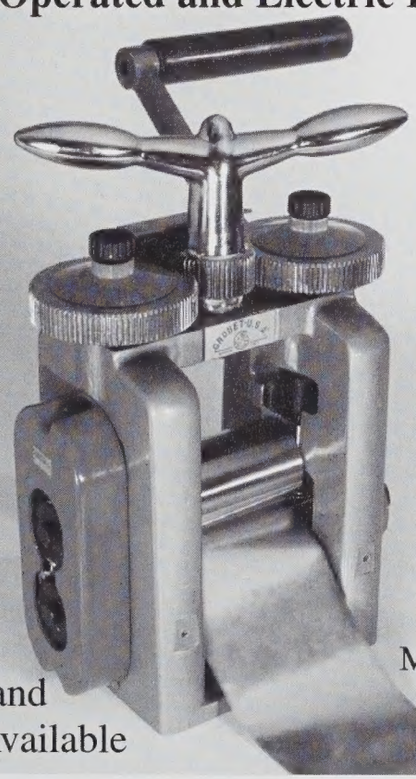
- Online Catalogue
- Artists' Gallery
- Hydraulic Die Forming Techniques
- Links

BONNY DOON ENGINEERING

BONNY DOON ENGINEERING
Equipment for Jewelers and Metalsmiths
Information 408.423.1023 Sales 800.995.9962 Fax 408.423.1605

ROLL SCRAP INTO PROFIT$

Hand Operated and Electric Rolling Mills



Many Styles and Sizes Available

Made in Italy

GROBET USA®

Call for *FREE* color circular and name of your nearest distributor

800-598-4467 • 800-847-4188

KERR

...Offers More !

FREE '97
64 Page
Color
Catalog !

KERR®
World's Casting Partner

KERR Jewelry
& Specialty Products
1717 W. Collins Ave.
Orange, CA 92867 U.S.A.
Phone (714)516-7650
Fax (714)516-7649

Art Tech CASTING COMPANY

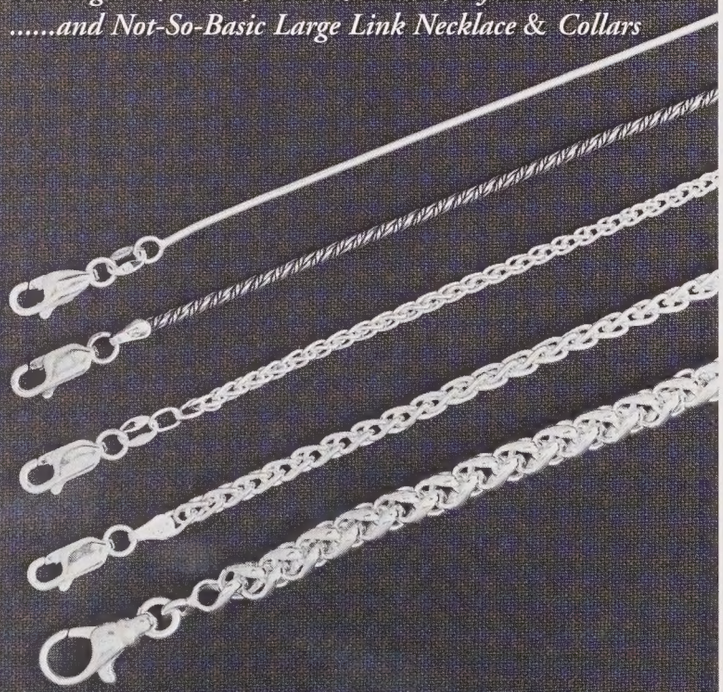
When it's time to cast your one-of-a-kind creation or a large production run, Art Tech Casting Co. is your best choice. As professional craftspersons ourselves, we give you the kind of personal attention necessary for your unique work. Call us today for the finest quality karat gold, sterling & bronze castings available.

P.O. Box 54
Scottsville, NY 14546
716-889-9187
800-418-9970

VISA Mastercard

80 Styles of Sterling Silver Chain

Snake, Wheat, Rolo, Figaro, Rope, Curb, Box, Bead, Herringbone, Cable, Belcher, Foxtail, Byzantine, Anchor .....and Not-So-Basic Large Link Necklace & Collars



The Cargo Hold

803.723.3341 or FAX 803.722.1377

QUALITY STAMPS
FOR ALL YOUR METALWORK

A complete line of stamps to identify all your work

• LOGOS • TRADEMARKS

(Trace Mark® system shown above .25mm)

CALL FOR FREE BROCHURE

MICROSTAMP CORPORATION

2770 E. WALNUT STREET PASADENA, CA 91107
(818)793-9489 fax(818)793-9491
(800)243-3543

EUGENE MCDEVITT

IMPORTER & CUTTER OF

AUSTRALIAN BOULDER OPAL

& OTHER CURIOUS STONES

P.O. BOX 15835

SAVANNAH, GEORGIA 31416

TEL: 912.231.0027

THE 2nd REASON TO DO BUSINESS WITH...

ROSS METALS

SINCE 1950

LEDA FINDINGS

RODMAN &YARUSS

REFINERS & FABRICATORS

GOLD • SILVER• PLATINUM • BRASS • COPPER

• WIRE

• PLATE

• GRAIN

• SOLDER

• TUBING

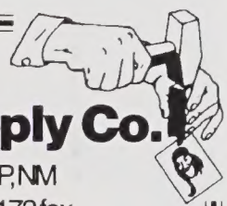
• FINDINGS

• MASTER ALLOY

• Largest Inventory • Always in Stock • Free Catalogues

54 West 47th Street, NY, NY 10036
SALES: 212-869-1407 800-654-ROSS
FAX: 212-768-3018

***Visit us at Franklin, NC, at the
G&LW Show July 23-26, 1997***



Indian Jewelers Supply Co.

OF ALBUQUERQUE AND GALLUP, NM
505-722-4451 phone - 505-722-4172 fax

METALS - our specialty

Huge selection of sheet and wire forms in sterling silver, silverfilled, 1/20 12K yellowgoldfilled 14K yellow gold, 18K yellow gold casting grain, 14K white gold casting grain, red brass, yellow brass, nickel silver, and brazing alloys for every metal we sell.

Order our set of four catalogs TODAY!

FINDINGS - in precious and base metals for your every jewelry-making need

METALS - excellent prices!

STONES - in full color, semi-precious cabs, strands, carvings, shell, coral,cutting material

T & S - new edition soon - a full line of tools and supplies for the lapidary and metalsmith

Distributors of Handy & Harman Silver Products

The set of catalogs can be sent to you for $6.00 ($3.00 refunded on your first order of $30.00 or more). Catalogs sent out of the U.S. A. cost more, please inquire.

I.J.S. Catalogs (M) , P. O. Box 1774, Gallup, NM 87305

Real Stones
Real Quality
Real Value

Showrooms open to jewelry professionals
Wholesale Only

Send sales tax number on jewelry business letterhead for

Free Catalog

Faceted Stones ✧ Cabochons ✧ Pearls ✧ Beads
Findings ✧ Tools ✧ Stringing Supplies

Since 1955

Joseph P. Stachura Co., Inc.

Dept. M1, 435 Quaker Highway, (Rt. 146A)
Uxbridge, MA 01569

Telephone: (508) 278-6525
Facsimile: (508) 278-9458

Export Orders Welcome

HAUSER & MILLER

Precious Metals Products & Refining

A NEW APPROACH TO SILVER

Hauser & Miller is expanding its stock of silver products to include fancy wires, tube beads & square tubing. Also a new pricing will make ordering all of your silver requirements from one source more economical

NEW SILVER PRODUCTS

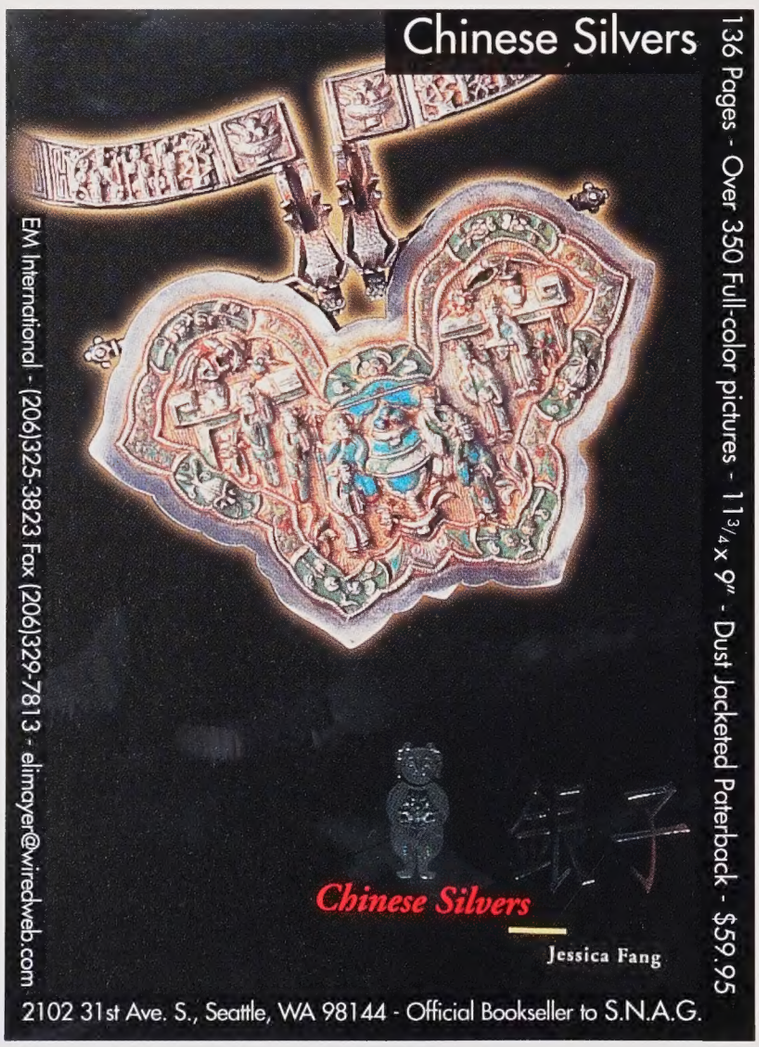
Low dome, double half round, triangle, twist, beaded & 1/2 beaded wires, Serrated, scalloped, and stepped bezels. Square tubing & tube beads.

NEW SILVER PRICING

Now all silver items will be combined for quantity discounts.
Also discounted prices for ll cash in advance and credit card sales.

For information and our catalog. **CALL 1-(800) 462-7447**

HAUSER & MILLER, 10950 Lin-Valle Drive, St. Louis, MO 63123


Chinese Silvers
136 Pages - Over 350 Full-color pictures - 11 3/4 x 9" - Dust Jacketed Paterback - $59.95
EM International - (206)325-3823 Fax (206)329-7813 - elimayer@wiredweb.com
Chinese Silvers
Jessica Fang
2102 31st Ave. S., Seattle, WA 98144 - Official Bookseller to S.N.A.G.

CASTING

LARRY PAUL
C·A·S·T·I·N·G

PLATINUM
10 TO *24* KARAT
COLORED GOLDS
STERLING SILVER
BRONZE
SILICONE & RUBBER MOLDS

LARRY PAUL CASTING, INC

740 SANSOM STREET
SUITE 410
PHILADELPHIA, PENNSYLVANIA 19106
215 928 1644 FAX 215 574 1943

Member · The Jewelers Board of Trade

PATINA SOLUTIONS

· *READY MADE* ·
Green, Blue, Black,
Burgundy & Rust

Achieve Beautiful Patinas On Bronze, Brass & Copper

●

Patina Finishes May Also Be Achieved On Most Other Surfaces By First Applying

●

LIQUID COPPER COATING

A & C DISTRIBUTORS
1-800-995-9946

Metalsmith

INDEX OF ADVERTISERS

92nd Street Y	51	Larry Paul Casting	67
A & C Distributors	67	Litchfield, Henry	50
Allcraft	56	Maurice Goldman	57
Alpine Casting	57	Metalliferous	61
American Style	62	Miami Jewelry Institute	53
Art Tech Casting	64	Michael Good	9,68
Bonny Doon Engineering	63	Microstamp	64
Buyers Market	66	Mitchell Graphics	67
Brian Clarke	51	Mobilia	49
Cargo Hold, The	64	Modern Postcard	68
Creative Metalsmiths	50	Myron Toback, Inc.	59
da Silva, Jack	53	Objects of Desire	50
David Fell Co	61	OXOXO Gallery	49
E.M. International	66	Penland	52
E. McDevitt	65	Reactive Metals	60
E. B. Fitler	63	Revere Academy	51
Eastern Smelting	58	Rio Grande	IBC
Facere	49	Robert Bentley Gems	61
Frei & Borel	BC	Ross Metals	65
Gabriner Photography	51	Sierra Pacific Casting	59
Grobet	63	SOFA	51
Hauser & Miller	62,66	Stuller	59
Indian Jewelers	65	Susan Cummins Gallery	IFC
J. Feder	62	Stachura, J.P.	65
J. A. Henkel	60	Telluride Gallery	50
J. Cotter Gallery	49	Thunderbird Supply	68
J. P. Stachura Co.	65	Tim Roark Imports	57
J. S. Ritter Jewelry Supply	60	United Precious Metals	55
Jewelry Arts Institute	52	Whitney Boin Studios	7
Kerr Corp.	64	Worcester Crafts	52

PROMOTE & INFORM

Market your products with quality color cards! Promote, describe, sell, announce, and more!

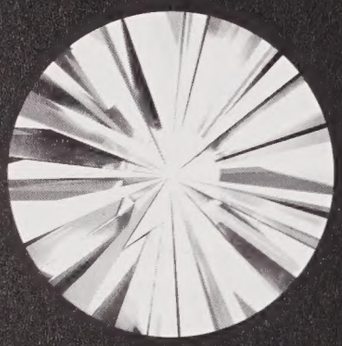
1000 Custom Color Cards $179

Call today for a free sample package and price list.

1-800-583-9401

MITCHELL GRAPHICS
The Industry Leader Since 1972

A dramatic new way to translate diamonds and colored gems into the language of todays jewelry designers.



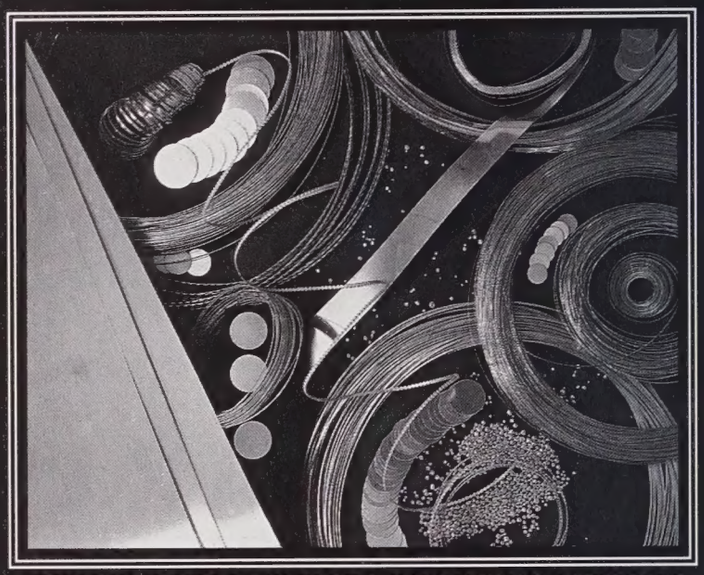
SPIRIT SUN®

CONTEXT CUT®

For more information, please contact Avi Good at
Michael Good Designs DBA / STONE COAST GEMS
P.O. Box 943. Rockport. Maine 04856
Tel. (207) 236 - 9624 Fax (207) 236 - 8606

We look forward to talking with you.

THUNDERBIRD SUPPLY COMPANY
Wholesale Jewelers' Supplies



STERLING SILVER ❖ 14K GOLD ❖ BASE METALS ❖ FINDINGS

Call now for our new 1997
Metals & Findings catalog!
$3.00-Refundable with first
order of $30 or more.

Proud distributors of products from
Handy & Harman

1907 W. Historic Route 66
Gallup, NM 87301

1-800-545-7968

2311 Vassar NE
Albuquerque, NM 87107

Full Color Postcards

$95

500 copies

Modern Postcard

1-800-959-8365

Metals

Laura Marth, *There's Always Hope*, (necklace), 1994
carved and anodized aluminum, magnetic clasp, brass; 2 x 3 x 30"

Subscribe to Metalsmith and get 5 issues per year

Save over 25% off the cover price

METALSMITH IS THE ONLY MAGAZINE IN AMERICA DEVOTED SOLELY TO THE DEVELOPMENT AND APPRECIATION OF METAL ARTS AND JEWELRY

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO.8196 TAMPA, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SNAG/Metalsmith
5009 Londonderry Dr
Tampa FL 33647-9910

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO.8196 TAMPA, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SNAG/Metalsmith
5009 Londonderry Dr
Tampa FL 33647-9910

Save over 25% off the cover price

subscription

$26

Subscribe to Metalsmith and get 5 issues per year

Please enter my subscription to Metalsmith

D

U.S. Subscriptions

- ☐ $26, 1 YEAR (5 issues)
- ☐ $48, 2 YEAR (10 issues)
- ☐ $69, 3 YEAR (15 issues)

Foreign Subscriptions

- ☐ $38, 1 YEAR (5 issues)
- ☐ $72, 2 YEAR (10 issues)
- ☐ $105, 3 YEAR (15 issues)

Canadian Subscriptions

- ☐ $33, 1 YEAR (5 issues)
- ☐ $62, 2 YEAR (10 issues)
- ☐ $90, 3 YEAR (15 issues)

☐ NEW ☐ RENEWAL

☐ CHECK ENCLOSED
☐ PLEASE BILL ME

☐ CHARGE TO VISA
☐ CHARGE TO MASTERCARD

CHARGE CARD NUMBER _____ EXP DATE _____

DAY TELEPHONE (required if charged) ___-___-____ SIGNATURE _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____-_____

Showcase of Contemporary Work

Exhibition Reviews

Exhibition in Print

Master Metalsmiths

Education

Masterpieces in Metal

Business and Marketing

Please enter my subscription to Metalsmith

D

U.S. Subscriptions

- ☐ $26, 1 YEAR (5 issues)
- ☐ $48, 2 YEAR (10 issues)
- ☐ $69, 3 YEAR (15 issues)

Foreign Subscriptions

- ☐ $38, 1 YEAR (5 issues)
- ☐ $72, 2 YEAR (10 issues)
- ☐ $105, 3 YEAR (15 issues)

Canadian Subscriptions

- ☐ $33, 1 YEAR (5 issues)
- ☐ $62, 2 YEAR (10 issues)
- ☐ $90, 3 YEAR (15 issues)

☐ NEW ☐ RENEWAL

☐ CHECK ENCLOSED
☐ PLEASE BILL ME

☐ CHARGE TO VISA
☐ CHARGE TO MASTERCARD

CHARGE CARD NUMBER _____ EXP DATE _____

DAY TELEPHONE (required if charged) ___-___-____ SIGNATURE _____

NAME _____

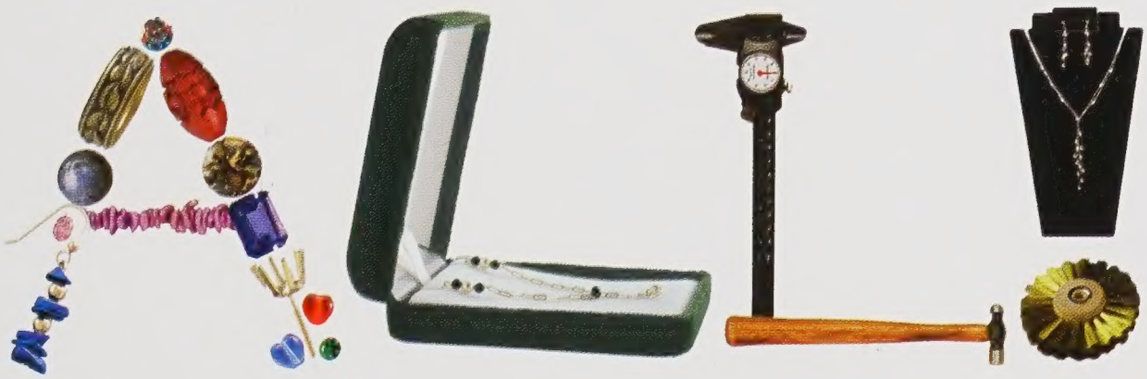
ADDRESS _____

CITY _____ STATE _____ ZIP _____-_____

Please allow 8 – 10 weeks to receive your first copy.
Make all checks (drawn on US banks) payable to *Metalsmith*. (US dollars only)

For complete membership info, please call 813-977-5326

TAKE A CLOSER LOOK.
WE HAVE IT



1-800-545-6566

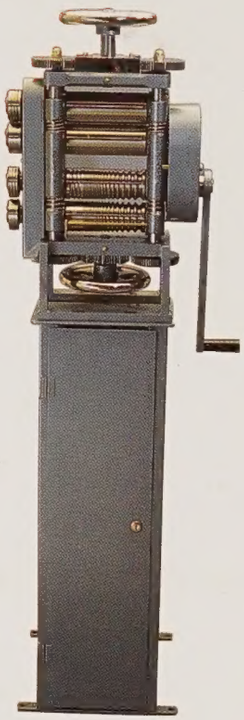
Display & Packaging
catalog, 180 pages

Tools & Equipment
catalog, 332 pages

Gems & Findings
catalog, 540 pages

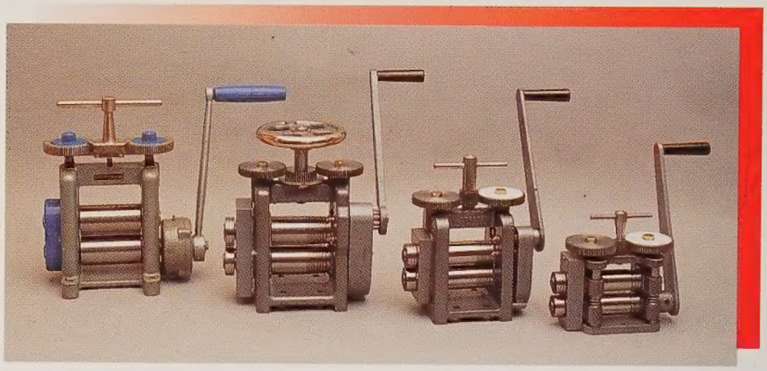
Rolling Mill Specialist
Walzmaschinen Spezialist
Laminataio Specialista

D2EX
120mm
With stand 128.115
Without stand 128.116



New 158mm wide Durston D4
Made for using 6" wide sheet
while doing roller texturing / imprinting
The widest hand rolling mill available.
With stand 128.101

Special Sale
Romanian 130mm Combo or Flat mill. Well made machine based on popular Italian Design. Call for current prices.



130mm		120mm		100mm		80 or 100mm	
Combo	128.105	Combo	128.118	Combo	128.108	Combo	128.110
Flat	128.106	Flat	128.119	Flat	128.109	Flat	128.111

No matter how you say it, Otto Frei & Jules Borel Company has specialized in the sale and service of Rolling Mills for years. From our exclusive two year warranty to our generous trade-in program, we strive to be your source for quality rolling mills from around the world. We are currently featuring Durston rolling mills. Prices start at $375.00
Before you buy a mill give us a call. Our prices are very competitive.

To Order Call

Telephone **1-800.772.3456**
Facsimile **1-800.900.3734**
http://www.ofrei.com

Call For Our New Tools Catalog

The Bonny Doon Hydraulic Die Forming Press

A system designed specifically for the metalsmith.
Safe... bolt-on tooling prevents dangerous set up.
Control... pressure gauge enables exquisite repeatable results.
Ready to use... take out of box, bolt to bench, start working.
Unique... able to achieve results not possible with any other technique.
Portable... frame weighs only 60 pounds.
Compact... 6" x 15" x 22-1/4" tall, can fit in even the smallest studio.
Tooling... a full complement of accessories for: embossing, stamping, forging, raising, blanking, bending, deep draw forming, fold forming.
Prices start at $545.00

Hydraulic Die Forming Book by Susan Kingsley is now available for only $19.95. Call today!

OTTO JULES
FREI&BOREL
QUALITY JEWELRY SUPPLIES FOR GENERATIONS

P.O. Box 796
126 Second Street
Oakland, CA 94604
Telephone 510.832.0355
Facsimile 510.834.6217

To order or for our complete brochure call:

Telephone **1-800.772.3456**
Facsimile **1-800.900.3734**

Copper Vessel Courtesy Marcus Amshoff, Silver Brooch Courtesy Silvia Youell